

# A GUIDE TO THE MUSIC OF THE EASTERN ORTHODOX CHURCH

by

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# GRAMATICA MUZICII PSALTICE

STUDIU COMPARATIV CU NOTAȚIA LINIARĂ

Tipărită cu aprobarea Sfântului Sinod  
și cu binecuvîntarea Prea Fericitului  
JUSTINIAN  
PATRIARHUL BISERICII ORTODOXE ROMÂNE

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1969



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## FOREWORD TO THE ROMANIAN EDITION

The traditional music of our Church, the music to which the Romanian people were introduced along with Christianity, has its origins in the same part of the Middle East that was also the cradle of Christianity. It was originally transmitted to us through the oral tradition, and then later through the written tradition.

Psaltic musical writing or notation has its beginnings in the ekphonic semiography of the first Christian centuries, a simple notation which was used only for the singing of the Gospels and Epistles. This semiography, through its augmentation and enrichment by other signs, gave birth to two other semiographies: The Constantinopolitan, which the Russians adopted in the 10th century when they were converted to Christianity, and the Aghiopolitan, whose author is St. John of Damascus.

Because it was well organized and sufficiently complete, the notation of St. John of Damascus asserted itself, being in use for several centuries. It also passed through many modifications and reforms which both added and simplified signs. It was further modified in the 19th century when three great Orthodox teachers: Chrisanthos Metropolitan of Dyrachion, Gregorios Protopsaltis, and Hurmuzios the Chartophilax (Archivist) established a new system of musical notation, rendered into Romanian through the work of the Protopsaltis Macarie the Hieromonk, and the talented Anton Pann. They were succeeded by an entire line of other skillful Romanian protopsaltes.

Bucharest became at the beginning of the 19th century the most important center for ecclesiastical music. Peter Ephesios published the first book in all of Orthodoxy of psaltic music here. It was here that the great protopsaltes of Constantinople and Greece found unlimited support for the development of this music. And it is also here where the greatest number of books concerned with the theory and practice of psaltic music are found today.

## FOREWORD TO THE ROMANIAN EDITION

It should be added that all the effort of the various reformers of psaltic notation was to make this notation easily understood and therefore accessible to the general public. They will not then have succeeded if its use remains only with the specialists, who have studied this music over a long period of time, either in seminaries, or different schools of ecclesiastical music attached to Episcopates and monasteries (which after the appropriation of the monasteries' holdings have become rare). It naturally follows, that faced with the fear that psaltic notation would no longer be able to be understood, we should attempt to transcribe psaltic notation into linear notation.

To accomplish this transcription (initiated for the first time in 1882 by Bishop Melchisedek of Roman) and to accomplish the desire of His Beatitude Patriarch Justinian to uniformize the Romanian ecclesiastical melodies through the composition of a manual of uniform ecclesiastical melodies, the Holy Synod established a commission of renown professors of both psaltic and linear music to proceed first to systematize--through a grammar book more indepth and complete than previous ones--the precise theoretical rules which would permit the uniform execution of the melodies, and after that to begin on uniform manuals of church hymns.

The result of the work of the commission composed of Prof. N. Lungu, Rev. Prof. Gr. Costea and Prof. Ion Croitoru, can be seen in this work: The Grammar of the Psaltic Music of the Church: a comparative study with linear music. In addition, in the appendix, there is the Orthography of Psaltic Music by Macarie and Anton Pann. This entire work has been published with the approval of the Holy Synod and the blessings of His Beatitude Patriarch Justinian by the Press of the Bible and Mission Institute in the year 1951. In the preface of these editions the authors have presented in large part the principles with which they began, the difficulties which they encountered and the methods which they used to overcome them.



## FOREWORD TO THE ROMANIAN EDITION

This book is republished for a second time by the direction and guidance of His Beatitude Patriarch Justinian in order to make this, as everything, a true altar of faith, and so that these songs of praise and prayer may be raised. And, in order that we may continue to the end of the road on which we began, we present this book of Psaltic Music Theory.

The Press of the Bible and  
Mission Institute

## INTRODUCTION TO THE ENGLISH EDITION

The study of Psaltic, or, as it is known more commonly here in the west, Byzantine Music, has been hampered by the inavailability of texts in English. In addition, Byzantine Music itself presents difficulties because it is not simply a different set of melodies which are based on current musical theory, rather, it is itself an entire musical system based on distinct and unique premises. Therefore, the student of Byzantine Music, the music of the Holy Orthodox Church, confronts serious obstacles in his or her attempt to carry on the musical tradition of the Church. It is with regard for the need of a coherent text on Byzantine Music Theory and for the need to adapt the traditional music of the Church to the current situation that this book is presented.

In the Forward to the Romanian edition of this book, the authors wrote: "They will not then have succeeded if its [Byzantine Music's] use remains only with the specialists, who have studied this music over a long period of time." And, "It naturally follows, that faced with the fear that psaltic notation would no longer be able to be understood, we should attempt to transcribe psaltic notation into linear notation." The concern of the Romanian commission who compiled and wrote this book remains our concern. That is why I undertook to translate this book from the Romanian and edit it for its most effective use for our situation in America.

Byzantine Music will fall into disuse if serious measures are not taken. It is the opinion of some that this would be of little consequence. But before we elect to discard an important piece of our tradition, we should take a closer look at why this specific form of music was chosen, and what the result would be if, by default, we choose another form of music which may be less suitable for use by the Church. The ancients understood that music was not necessarily

## INTRODUCTION

benign. That is evident in the way they describe music theory. And the Fathers of the Church chose only eight modes or tones (ihoi), from the many which existed, for use in the Church. Others were rejected because they were seen to have a negative effect on the disposition of the soul for prayer and even encouraged the passions. We can see that same truth at work today. Is there any doubt that the structure, rhythm, and melodies of rock music heighten what is referred to in the spiritual realm as the fleshly passions? Music, all kinds of music, affects the soul in ways that are barely perceived by those of us whose spiritual eyes are clouded over by the cares of this world. If then, the Church is the means by which we are shaped into spiritual beings, as we Orthodox Christians believe, we must be extraordinarily careful about such an important medium as music and how it is used in the Church.

This is not to say that Byzantine Music in every detail is absolutely adaptable to the current situation of the Church especially in the diaspora. There will be some modifications necessary. For example, throughout the text in the sections on the theories of each tone, there are examples of hymns for that tone. What I did was to preserve the melody by manipulating the words to fit the music. This is not good Byzantine Music. In Byzantine Music the words are primary. If a hymn does not make sense in the language in which it is being sung, then it does not matter how beautiful the melody is. The music is there to serve the words; the words do not serve the music. This is theology, not simply 'taste.' The human person is first 'logical' or 'rational' being created in the image and likeness of God. The words of the hymn are the means by which we contemplate God, pray to God, and learn about God. The music is but a 'skin,' if you will, surrounding the words of the hymn. Unfortunately, creating both the best translations of the hymns and the most effective melody for the hymn requires generations of effort and is beyond the scope of this work. This book's first purpose is music theory, and therefore, I sacrificed absolute purity of

## INTRODUCTION

translation for the sake of the music.

Now lest we think that creating beautiful and poetic translations of the magnificent hymns of our Church and remaining faithful to traditional Byzantine melodies is impossible in English, I should like to remind you that this book is translated from the Romanian. The Romanians use Byzantine Music. They have even translated the various prosomia to fit the traditional Byzantine prologues (pattern melodies). I am continually amazed at how faithful they have been to both the words of the hymns and the music. And it is a source of courage for me that it is possible to transmit through the English language both the wealth of Orthodox hymnography and the beauty of Byzantine Music. But theirs was a process that took hundreds of years with generations of translators, one improving on the other. It was a process of the Church not of individuals, because the Church as a whole was committed to the transmission of the faith in the native language. I might also observe here that this process of translation has not stopped. Each new edition of the various liturgical books is reviewed by a commission appointed by the Patriarch, ensuring that the translations remain faithful to both the original language and the current usage in the Romanian vernacular. Therefore there has been no evolution of a Liturgical Romanian as we have seen in the Greek or in the Slavonic. The language of the Church is truly the language of the people.

This book then is offered not as the last word on the subject, but as a first step in the long pilgrimage of making Orthodoxy comfortable in America, as comfortable as we can ever be in our earthly sojourn to the Kingdom of Heaven.

Rev. Fr. Nicholas K. Apostola

Epiphany, 1984

## SOME GENERAL COMMENTS ABOUT MUSIC

Music is an art. It concerns itself with the study of musical sounds.

A musical sound is any sound which pleases the ear, except for noise, which is not pleasing and with which the art of music does not occupy itself.

The Properties of Musical Sound. There are four properties of musical sounds, called: pitch, duration, strength or intensity, and timbre, that is to say the specific musical quality of each voice or of each musical instrument.

The Name of the Musical Sounds. We distinguish in the psaltic music of the Church between seven different sounds called: Ni, Pa, Vou, Ga, Di, Ke, and Zo, which correspond in western linia notation to: Do, Re, Mi, Fa, Sol, La, and Ti.

The Writing of Musical Sounds. All musical sounds can be shown in writing through specific musical signs, in the same manner that spoken words can be shown through letters.

Musical Scale. When musical sounds represented by the seven names are linked together progressively, that is in the order of the pitches--either ascending or descending--with the repetition of the sound from the beginning, it forms that which we call a musical scale.

Here is the scale, both ascending and descending:

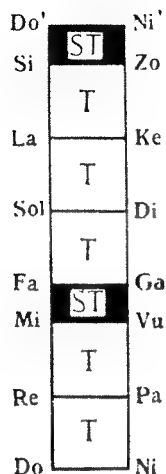
Ascending:

Ni, Pa, Vou, Ga, Di, Ke, Zo, Ni  
Do, Re, Mi, Fa, Sol, La, Ti, Do

Descending:

Ni, Zo, Ke, Di, Ga, Vou, Pa, Ni  
Do, Ti, La, Sol, Fa, Mi, Re, Do

Here is the Scale graphically:



Exercise:

Do an exercise by reading and singing the sounds of the steps both up and down the scale, with the psaltic and liniar names, shown here, using the following example:

1. Ni-Pa-Ni (Do-Re-Do)
2. Ni-Pa-Vou-Pa-Ni (Do-Re-Mi-Re-Do)
3. Ni-Pa-Vou-Ga-Vu-Pa-Ni (Do-Re-Mi-Fa-Mi-Re-Do)
4. Ni-Pa-Vou-Ga-Di-Ga-Vou-Pa-Ni (Do-Re-Mi-Fa-Sol-Fa-Mi-Re-Do)
5. Ni-Pa-Vou-Ga-Di-Ke-Di-Ga-Vou-Pa-Ni- (Do-Re-Mi-Fa-Sol-La, etc.)
6. Ni-Pa-Vou-Ga-Di-Ke-Zo-Ke-Di-Ga-Vou-Pa-Ni (Do-Re-Mi, etc.)
7. Ni-Pa-Vou-Ga-Di-Ke-Zo-Ni-Zo-Ke-Di-Ga-Vou-Pa-Ni (Do-Re-Mi, etc.)

### Musical Signs

In the psaltic music of the Church we distinguish between four kinds of musical signs: Vocal, Temporal, Consonant and Phthoral.

The Vocal signs are those which serve to show us in writing the different distances of ascent or descent in singing. There are a total of ten signs of which there are five of ascent, four of descent, and one which neither ascends nor descends but maintains the preceding sound.

## Vocal Signs of Ascent

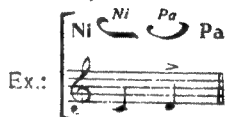
— Ison. This neither ascends nor descends, but repeats the sound before it.



— Oligon. Ascends one step (a second).



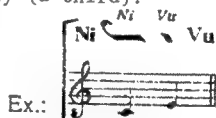
— Petasti. Ascends one step, and is sung with an accent (a second).



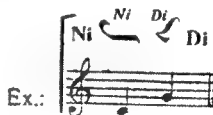
“ Kentima. Ascends one step, and is sung softer without an accent (a second).



• Kentima. Ascends two steps transgressively (a third).

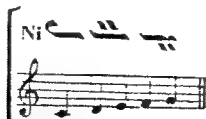


✓ Ipsili. Ascends four steps transgressively (from one step to its fifth, i.e., a fifth).



1:

The kentimata (〰) can be written either alone, or it can be written above or below an oligon. In this case it represents two ascending steps in sequence (i.e., the oligon one sound, the kentimata another sound). sign which is below is sung first, then the other sign is sung.



NOTE 2a:

The kentimata is always sung together with the preceding vocal sign (ex. a).



NOTE 2b:

When it is accompanied by a text, it does not receive a new syllable, rather it elongates the syllable of the word written under the preceding note (ex. b).



NOTE 3:

The distance between a given note on a given step of the scale, and another note is called an interval. Intervals take their name from the number of steps which they comprise, taking into account the step from which we leave to the step on which we arrive. Take, for example, the following intervals: a second 1-2 Ni-Pa (Do-Re); a third 1-3 = Ni-Vou (Do-Mi); a fourth 1-4 = Ni-Ga (Do-Fa); a fifth 1-5 = Ni-Di (Do-Sol); a sixth 1-6 = Ni-Ke (Do-La); a seventh 1-7 = Ni-Zo (Do-Ti); and an octave 1-8 = Ni-Ni (Do-Do).



#### NOTE 4:

In psaltic music, calculation of vocal signs, whether ascending or descending, does not take into account the step from which ones leaves. The computation begins with the step immediately above, if it is an ascending interval, or immediately below, if it is a descending interval. This will be seen more clearly in the chapter on intervals.

#### The Vocal Signs of Descent

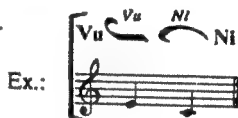
- Apostrophos. This descends one step (a second).



- Hyporoe. Descends two steps, one after the other.



- Elaphron. Descends two steps transgressively, that is from one step to the third (a third).



- Hamili. Descends four steps transgressively, that is from one step to the fifth (a fifth).



#### NOTE:

The hyporoe, like the kentimata, is sung together with the preceding note, elongating the syllable under that note, if there is a text.



EXAMPLES FOR SINGING THE SIMPLE VOCAL SIGNS

1 Ni ————— Ni ————— Pa —————

2 ————— Pa ————— Vu ————— Ga

3 Ga ————— Ni —————

4 ————— Pa ————— Ga

5 Ga ————— Ga

6 ————— Ni ————— Di

7 ————— Vu ————— Pa

8 ————— Ni —————

9 ————— Vu ————— Pa

10 ————— Ni —————

11 ————— Ni —————

12 ————— Vu ————— Pa

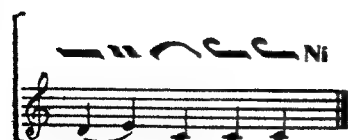
13 ————— Ni —————

14 ————— Ni —————

15 ————— Ni —————

16 ————— Ni —————

17 ————— Ni —————



Note: Each vocal sign has  
the duration of one beat.

# Other Exercises without the Kentima or Ipsili

Exercise 1: Ni (slur) Ni (slur) Pa (slur)



Exercise 2: Vu (slur) Ni (slur)

Exercise 3: Di (slur) Ga (slur) Di (slur)

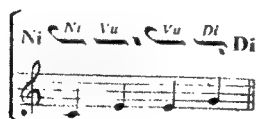
Exercise 4: Ni (slur)



## Note:

In the exercises learned up until now, we have observed that the (kentima) and (ipsili) have not been used. This is because these two vocal signs are not written alone, but only in conjunction with either an oligon or petasti, in which case the oligon or petasti, as auxiliary signs, do not enter into the calculation of the distance between notes.

For example: a)  or  , the kentima when located at or under the right end of an oligon ascends two steps transgressively (1-3) with the oligon simply serving as an auxiliary.

Example:



b)  or  , the ipsili located at either the right end or the middle of the oligon or petasti ascends four steps transgressively (1-5) with the oligon or petasti simply serving as auxiliaries.

Example:



In the same way the oligon and petasti can also serve to assist the ison, and all the vocal signs of descent. In which case they are sung with an accentuation.

Example:



Exercises for writing, reading and singing the above vocal signs both simply and compound

Exercise:

- 1) Ni-Pa-Ni-Pa-Vu-Pa-Vu // 2) Pa-Ni-Pa-Vu-Ga Pa-Ga.
- 3) Vu-Pa-Vu-Ga-Di-Vu-Di // 4) Ga-Vu-Ga-Di-Ke-Ga-Ni.
- 5) Ni-Zo-Ke-Di-Ke-Zo-Di // 6) Zo-Ke-Di-Ga-Di-Ke-Ga.
- 7) Di-Ga-Vu-Pa-Vu-Ga-Pa // 8) Ga-Vu-Pa-Ni-Di-Di-Ni.

## The Application

The image displays four staves of musical notation, each representing a different exercise. The notation is a form of psaltic notation, which combines letters (likely representing vowels or syllables) with rhythmic signs (such as horizontal lines with flags or dots) to indicate pitch and rhythm. The exercises are numbered 1 through 8.

**Exercise 1:** The first staff begins with a circled '1' and the syllable 'Ni'. It continues with 'Pa Ni Vu Pa Vu' and then a circled '2' followed by 'Pa Ni Vu' and 'Ga Pa Ga'. The rhythmic notation consists of horizontal lines with flags and dots, indicating specific intervals and durations.

**Exercise 2:** The second staff begins with a circled '3' and the syllable 'Vu Pa Vu Ga'. It continues with 'Di Vu Di' and then a circled '4' followed by 'Ga Vu Di' and 'Ke Ga'. The rhythmic notation is similar to the first exercise, with horizontal lines and flags.

**Exercise 3:** The third staff begins with 'Ni' and a circled '5' followed by 'Ni' and 'Zo Ke Ke Zo Di'. It continues with a circled '6' followed by 'Zo Ke Ga Ke Ga'. The rhythmic notation includes horizontal lines with flags and dots.

**Exercise 4:** The fourth staff begins with a circled '7' and the syllable 'Di Ga Vu Vu Ga Pa'. It continues with a circled '8' followed by 'Ga Vu Pa Di Di Ni'. The rhythmic notation is consistent with the previous exercises, using horizontal lines and flags to denote rhythm.

Note: In order to become fully acquainted with psaltic music, signs, especially in comparison with linear notation, exercises such as these are invaluable. Therefore they will be employed frequently.

Recapitulative exercise of reading and singing applying all the signs  
learned up until now including those assisted by the oligon and petasti

The image displays a musical score for a recapitulative exercise, consisting of seven numbered phrases (1 through 7) arranged in four staves. Each phrase is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are connected by various signs, including slurs, ties, and breath marks, which are used to guide the reader in reading and singing the piece. The phrases are as follows:

- Phrase 1: Starts with a circled '1' and the syllable 'Ni'. It features a series of eighth notes and a final quarter note.
- Phrase 2: Starts with a circled '2' and the syllable 'Ni'. It features a series of eighth notes and a final quarter note.
- Phrase 3: Starts with a circled '3' and the syllable 'Vu'. It features a series of eighth notes and a final quarter note.
- Phrase 4: Starts with a circled '4' and the syllable 'Di'. It features a series of eighth notes and a final quarter note.
- Phrase 5: Starts with a circled '5' and the syllable 'Ni'. It features a series of eighth notes and a final quarter note.
- Phrase 6: Starts with a circled '6' and the syllable 'Di'. It features a series of eighth notes and a final quarter note.
- Phrase 7: Starts with a circled '7' and the syllable 'Vu'. It features a series of eighth notes and a final quarter note.

8 Ni 9 Ni

10 Ni 11 Vu

2 Di

13 Vu 14 Ni

15 Di

Note: One should sing the notes very carefully, executing them in a proper manner. One should avoid haste.

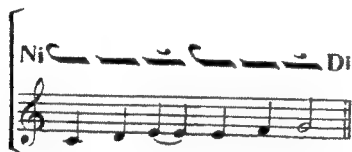




## TEMPORAL SIGNS

In the exercises up until now, each vocal sign has had the duration of one beat. That is to say the time it takes to drop and lift the hand. There are hymns which require that some of the sounds be longer or shorter than one beat. In these cases we have signs which are placed next to the vocal signs called temporal signs. For the time being we will use only two of these signs, namely:


- 1) The clasma, which is placed above or below a vocal sign and which causes each sound represented by that sign to be extended by an additional beat.

Example:

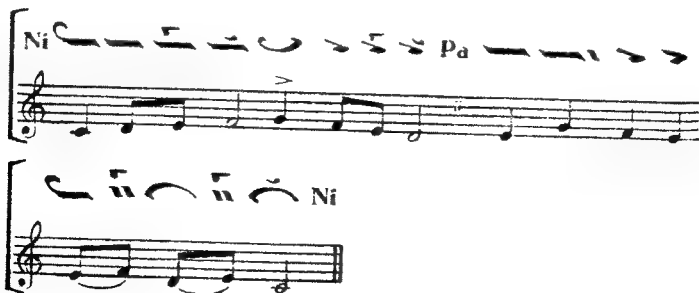


NOTE: When the clasma appears written below the petasti thusly (  ), the effect is not only to extend the duration of the note another beat, but also to produce an accentuated modulation ascending to the step immediately above it in the first beat, then, in the second beat, returning to the note from which one left. Example: 



- 2) The Gorgon (  ), which is placed above or below a given note and which causes the note to be executed in the time it takes to lift the hand, shortening the note preceding it by one-half a beat.


Example:



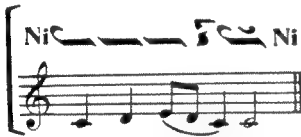
NOTE 1: When the gorgon is located on an oligon, which has a kentimata above or below it, the gorgon always refers to the kentimata, which is sung together with the preceding note in one beat.


Example:



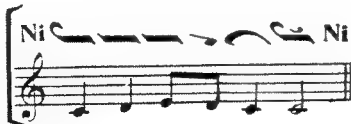
NOTE 2: When the gorgon is placed above an hyporoe (  ), it causes the first descending note of the hyporoe to be sung in one beat together with the preceding note.

Example:



NOTE 3: When an apostrophos is immediately followed by an elaphron (  ) the apostrophos is sung as though it had a gorgon above it, while the elaphron descends only one step, instead of two steps transgressively. This is called the continuous elaphron.

Example:







NOTE 4: When an elaphron, which follows an apostrophos, is located at a greater distance or is separated by a comma, then the apostrophos descends one step, and the elaphron descends two, each retaining one whole beat.

Example: Ni   Ni


or



EXERCISES, Applying the clasma and the gorgon

- A. Clasma; the gorgon above the hyporoe and the oligon with a kentimata  ;  ;  ; 



B. Petasti with a clasma, and the continuous elaphron (  )



NOTE: In executing these exercises use the psaltic as well as the linian names of the note, keeping in mind, as much as possible, musical phrasiology.

C. Recapitulative exercises using the temporal signs learned up until now.






## COMBINATIONS OF VARIOUS VOCAL SIGNS

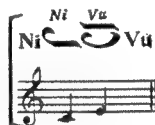
In the hymns which we will be learning we will encounter a variety of intervals, some greater and some smaller than those with which we are already acquainted.


These intervals are created with the assistance of those vocal signs already learned which can be combined in different ways in order to give us the possibility to ascend or descend however much is necessary to execute the melody formed from this kind of interval. Most of the vocal signs we know we will also find in combination with, or as an auxiliary to the oligon or petasti.

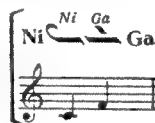
Here is a listing of the combinations.


### Combination Signs of Ascent:

 Petasti combined with an oligon ascends two steps transgressively (a third)




or  An oligon or petasti combined with a kentima ascends three steps transgressively (a fourth)

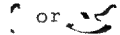


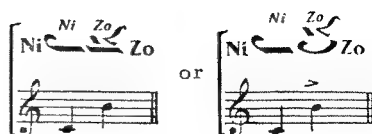
or  An ipsili, when located at the right end or middle of an oligon or petasti, ascends four steps transgressively (a fifth)




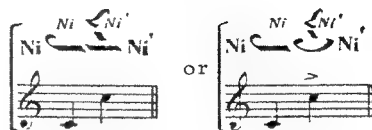
or  An ipsili, when located at the left end of an oligon or petasti, ascends five steps transgressively (a sixth)

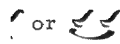


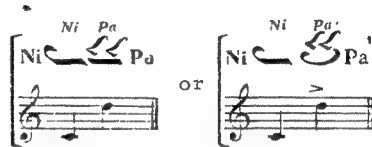
or  A kentima in combination with an ipsili when using the oligon or petasti as an auxiliary ascends six steps transgressively (a seventh)



or  An oligon or petasti, combined with a kentima and ipsili ascends seven steps transgressively (an octave)




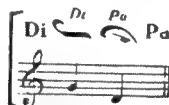
or  Two ipsiles combined and located above an oligon or petasti ascend eight steps transgressively (a ninth)




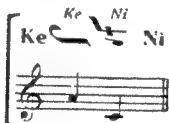
And so forth.


#### Combination Signs of Descent:

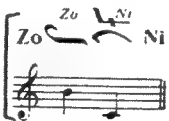
 An elaphron combined with an apostrophos descends three steps transgressively (a fourth)




 A hamili combined with an apostrophos descends five steps transgressively (a sixth)




 A hamili combined with an elaphron descends six steps transgressively (a seventh)



 A hamili combined with an elaphron and an apostrophos descends seven steps transgressively (an octave)




 Two hamilies combined descend eight steps transgressively (a ninth).




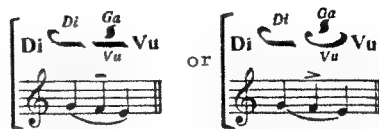
And so forth.


# ombination and Assorted Signs of Descent

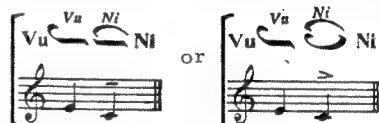
or  An apostrophos assisted by an oligon or petasti descends one step accentuated (a second)




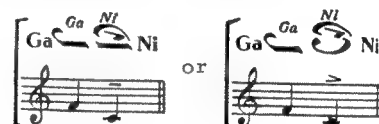
or  An hyporoe assisted by an oligon or petasti descends two steps one after the other (seconds)




or  An elaphron assisted by an oligon or petasti descends two steps transgressively (a third)




or  An elaphron combined with an apostrophos and assisted by an oligon or petasti descends three steps transgressively (a fourth)




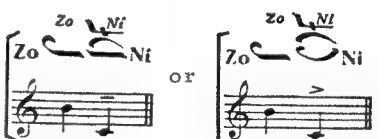
or  A hamili assisted by an oligon or petasti descend four steps transgressively (a fifth)




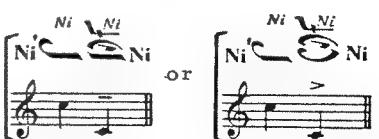
or  A hamili combined with an apostrophos and assisted by an oligon or petasti descends five steps transgressively (a sixth)




or  A hamili combined with an elaphron and assisted by an oligon or petasti descends six steps transgressively (a seventh)



or  A hamili combined with an elaphron and an apostrophos and assisted either by an oligon or pestasti descends seven steps transgressively (an octave)




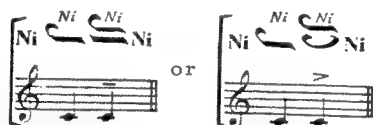


or  Two families combined and assisted by an oligon or petasti descend eight steps transgressively (a ninth)

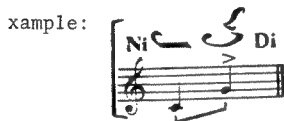


And so forth.

NOTE 1:  The ison, in like manner, can be assisted by either the oligon or petasti.



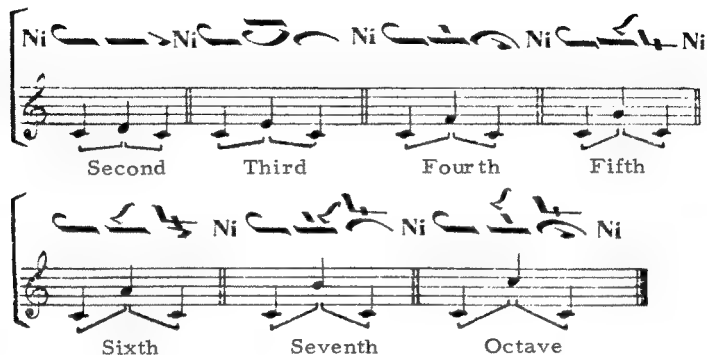
NOTE 2: In psaltic music, the computation of the vocal signs or ascent or descent, be they simple, combined, or assisted, begins with the next step. For this reason, the step from which we leave should also be added, to the number of steps which form an interval, as in linia notation.



Explanation: The ipsili, located on the right side of the petasti ascends four steps. In its ascent from Ni to Di (Do to Sol) it has formed an interval of a fifth resulting from those four steps: (Pa, Vou, Ga, Di (Re, Mi, Fa, Sol) to which we add Ni (Do), the step from which we left.

General Rule: Vocal signs assisted by an oligon or petasti are sung more accentuatedly.

## EXAMPLES OF ASCENDING AND DESCENDING INTERVALS



Note: Inasmuch as psaltic notation lacks the lines and spaces of a staff which show the location of the notes, the interval's intonation, and the mental calculation of the number of transgressive steps which form the interval, it requires much more attention, as compared to linear notation, when executing intervals. For this reason it is recommended that the above section on intervals be stressed and be returned to frequently until one acquires a definite skill at intoning them.

⑨ Ga ⑩

⑪ Di ⑫ Ke

⑬ Ni'

⑭ Ni ⑮ Ni

⑯ Ni Ni'

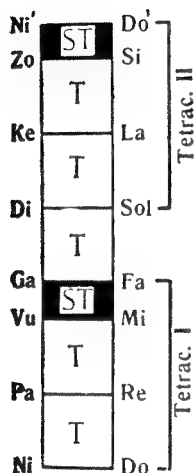
Note: These exercises should first be read and only after they have been learned well should they be sung.

EXERCISES AT SINGING ALL THE INTERVALS

① Ni ② Pa  
③ Ga ④ Di  
⑤ Ni ⑥ Ke  
⑦ Vu ⑧ Ni

## TONE, SEMI-TONE, AND TETRACORD

We have seen that the musical scale which begins with Ni (Do), is composed of eight steps. (Observe the scale below):



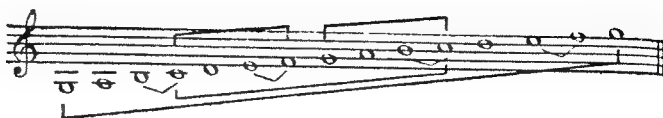
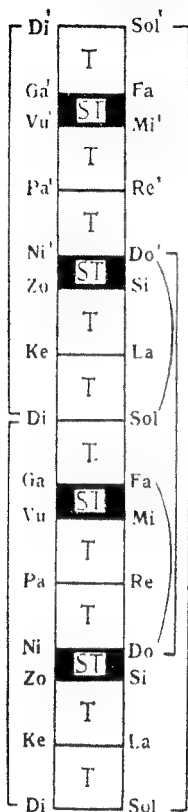
Singing anew the sounds of this scale, in ascent and descent, we notice that all the distances between the notes are not the same. For example, we can observe that between Vou-Ga (Mi-Fa) and Zo-Ni (Ti-Do) the distances heard are much smaller. Therefore, we have two kinds of distances: five larger which we call tones and two smaller which we call semi-tones.

Looking at the construction of this scale we see that it is composed of two perfectly equal parts (Ni-Ga; Do-Fa and Di-Ni; Sol-Do) divided by the distance of one tone (Ga-Di; Fa-Sol).

Both the bottom and top parts of the scale are formed by four steps. Each of these parts is called a tetracord (four-step). We have, therefore, a lower and upper tetracord, divided by the distance of one tone.

NOTE: Sing the scale many times, both ascending and descending, observing the tones, and semi-tones as well as the tetracords.

## DISDIAPASONATE SCALE



Inasmuch as we will encounter in different eccleastastical hymns sounds that will go beyond high Ni and below low Ni it is necessary that the scale with which we have been familiar until present be expanded beyond high Ni by fourstep to Di (Sol) and likewise to be expanded beyond low Ni to Di (Sol). In this way we obtain a double-scale which begins with low Di (Sol) and goes to Di (Sol) above high Ni.

This double-scale is called the Disdiapasonate Scale.

Note: Sing this disdiapasonate scale many times up and down, observing its structure and scope; you will learn the foundation of the diatonic scale from low Ni (Do) to high Ni (Do).

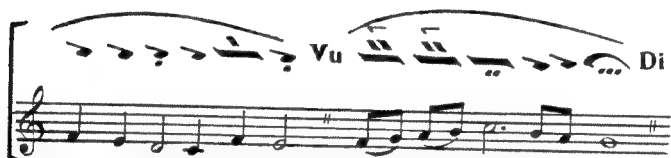
## OTHER TEMPORAL SIGNS

Apli = • As distinguished from the clasma, it adds one simple beat to the note under which it is written.

Dipli = .. It is a composite of the apli which adds two beats to the note under which it is written.

Tripli = ... It is also a composite of the apli which adds three beats to the note under which it is written. The apli and those signs composed from it have additional uses which we will see later.

# An Exercise Applying the Temporal Signs Apli, Dipli, Tripli



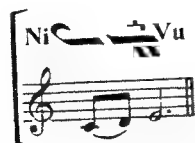
Argon → . Is placed only above an oligon which has a kentimata under it. It causes the kentimata to be sung in the time it takes to lift the hand, as though it had a gorgon above it; and the oligon is lengthened by another beat as though it had a clasma above it.

Example:



Diargon 4 has the same effect as the argon except that the oligon's duration is lengthened by two beats.

Example:

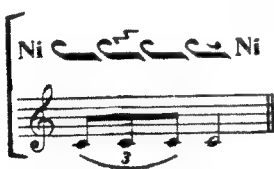


# Exercise Applying the Temporal Signs: Argon and Diargon




Digorgon - 3 Is a composite of the gorgon which causes three notes to be sung in one beat. It is placed on the middle of the group of the three notes. In liniair notation it corresponds to a triplet

Example:





Trigorgon -  It also is a composite of the gorgon which causes four notes to be sung in one beat. It is placed on the second note of the group of four notes. It corresponds to sixteenth notes in linear notation.

Example: 

Exercises Applying the Temporal Signs: Digorgon and Trigorgon



Stavros (cross) = ✚ It is a symbol in the form of a cross and which is written after a note which is of no longer duration than a beat. It is used to interrupt the singing for a short breath (i.e., a breath mark)

Example:






Ni
✚
Pa

The example shows a musical staff with a treble clef. Above the staff, the syllables 'Ni' and 'Pa' are written, separated by a Stavros symbol (✚). The staff contains a sequence of notes: a quarter note, an eighth note, a quarter note, a half note, and a quarter note. The Stavros symbol is placed above the first quarter note.

### The Punctuated Gorgon

We have become familiar with the two temporal signs apli and gorgon and their composites and how each works. But here below we now see the different uses of the apli and the dipli in conjunction with the gorgon:

- |    |                                      |  |
|----|--------------------------------------|--|
| 1. | Apli before a gorgon, like this      |  |
| 2. | Apli following a gorgon, like this   |  |
| 3. | Dipli before a gorgon, like this     |  |
| 4. | Dipli following a gorgon, like this  |  |
| 5. | Apli before a digorgon, like this    |  |
| 6. | Apli following a digorgon, like this |  |

7. Apli in the middle of a digorgon  =  syncope
8. Apli in the following formula  Ga  Pa =   
as it is most frequently used

# RECAPITULATIVE EXERCISES



The exercises are arranged vertically, each consisting of a sequence of notes with a syncopation mark and a final note. The notes are written on a five-line staff with a treble clef. The exercises are labeled Ni, Vu, Di, and Pa.



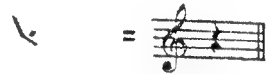
Note: The above exercises are given only to acquaint you with the technique of rythm.

## Rests in Psaltic Music

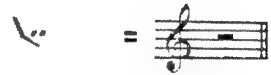
In order to show the various rests that one will meet in singing psaltic music, we make use of the temporal signs: the apli and its composites, the dipli, and tripli, and the gorgon, each preceeded by a sign called the varia ( \ ) which we will meet again in another chapter.

### Rest Signs

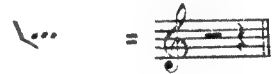
A one beat rest (in liniar notation, a quarter rest) is expressed by a varia followed by an apli. Example:



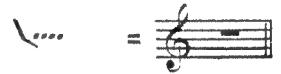
A two beat rest (a half rest) is expressed by a varia followed by a dipli. Example:



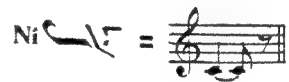
A three beat rest (a half and quarter rest) is expressed by a varia followed by a tripli. Example:



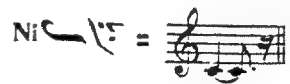
A four beat rest (a whole rest) is expressed by a varia followed by a tetrapli. Example:



A half-beat rest (an eight rest) is expressed by a varia followed by an apli with a gorgon preceeded by a vocal sign. Example:



A sixteenth rest. Example:



## Consonants: Signs of Expression and Ornament

The consonants are various signs, which are written next to the vocal signs, and which give them a particular expression in singing.

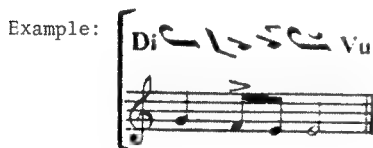
There are five symbols in all and called:

1. Varia = \ which in addition to the use with which we are already familiar, also fulfills the function of a consonant in the following ways:

A. When it is located before a vocal sign which as the duration of one beat, it causes that note to be executed with a certain raising of the voice going up to the note immediately above and returning to the note from which you left.

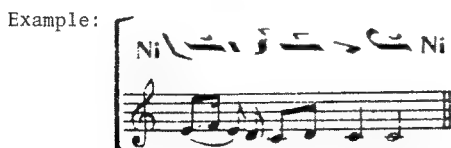



B. Before a note of which has the duration of one-half beat (being effected by a gorgon), the varia simply produces an accent.



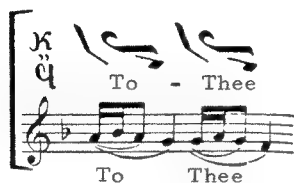
NOTE: The same effect is produced by a varia on notes of one beat, but only when they are part of a hymn which has a lively tempo (irmologica).


C. In the following melodic formula, which is encountered frequently, the varia is executed in this way:




NOTE: When the varia is followed by an ison with an apostrophos below it, like this , then the ison, with the effect of the varia, is sung first, then the apostrophos elongating the syllable of the text underneath the ison.

Example:



2. Omalon =  It is usually written under two or three notes representing the same sound, and causes the tie between the notes to be sung with a rapid undulation, crescendoing to the step immediately above and returning again lightly to the initial sound.

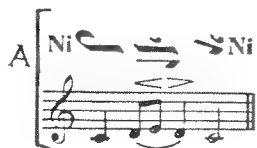
The omalon in this case is preceded by a varia (  ) which replaces the accent of a clasma transformed into an ison.

Example:



The omolon can also be placed under a single note, but in this case it must have either a clasma (Ex. A) or an argon (Ex. B). However, it is no longer preceded by a varia.

Examples:



NOTE: Exceptions to this rule occur in the formula of the final cadence of the "Glory Dogmatikon" of the Tone V and of the "Glories" stihirarica o Tone V where a note with an omolon has neither a clasma nor an argon.



3. Antikenoma =  $\rightarrow$  Cause the note under which it is placed to be sung with an ascent more lively than the tempo, in comparison with the other consonants.

We find it most frequently used in the following ways:

A. Under a vocal sign with an apli:  $\rightarrow$ ;  $\rightarrow$ ;  $\rightarrow$ ;  $\rightarrow$  etc.).



B. Under an oligon without an apli and without a gorgon:

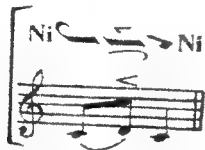




NOTE: ♭ This symbol causes the intonation of the note to descend by a semi-tone (i.e., a flat).

C. Under an oligon with a gorgon, in which case, on account of the gorgon, the function of the antikenoma is reduced to a small crescendo.

Example:



D. In the melodic formula below, frequently used in the various cadences, the antikenoma in conjunction with the varia produces the following effect:

a) Example:



NOTE: This is the correct transcription, but it can be executed only by a single chanter, and not by a group.

b) Example:



NOTE: The effect of the antikenoma simplified and reduced to a small crescendo. This is the preferred version.

4. Psifiston = ♭ It is usually written under either an ison or an oligon, and all of their combinations. It gives a strong accent in the form of a grace note to the note under which it is written. Two or more descending notes must follow it. The psifiston is used in the following three cases:

A. Placed under a note which has the duration of one beat, the psifiston causes this note to be sung accentuatedly and to be preceeded by another note of short duration, located on the step immediately above. In liniar notation, this note of short duration which preceeds the real note under which the psifiston is written is called a grace note.

Example:



B. Placed under a note which is followed by an apostrophos with a gorgon, that is, having the duration of one-half a beat, the psifiston has the same effect as in the first case.


Example:



C. Placed under a note which as a clasma, the psifiston causes this note to be sung with energy and to be proceeded by another note, which has the duration of a half beat, located on the step immediately above. In this case, the effect of the psifiston gives much expression to the hymn.

Example:



5. Eteron =  It is written under two or more notes on the same step or on different steps, causing these notes to be sung uninterruptedly, that is in a single breath, in the following manner:

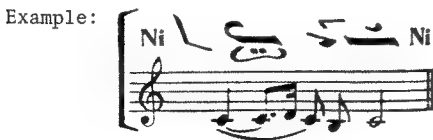
A. When the eteron is placed under two or more notes on different steps, it causes these notes to be sung in a single breath (a tie), having in this manner the function of a legato in linlar notation.



B. When the eteron unites two notes on the same step, be they alone or in a group with other kinds of notes, the similar notes (those on the same step) are sung with a slight undulation upward.




C. Placed under a single note which has a dipli or tripli and is preceeded by a varia, the eteron causes the note to be elongated without a breath, and having on the penultimate beat the effect of an antikenoma with an apli.

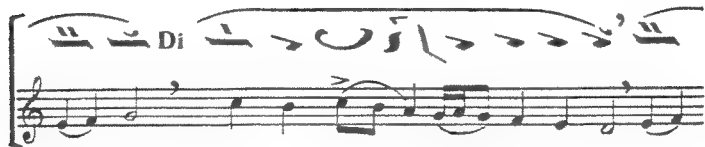


VARIA = \

Ni Vu



Di

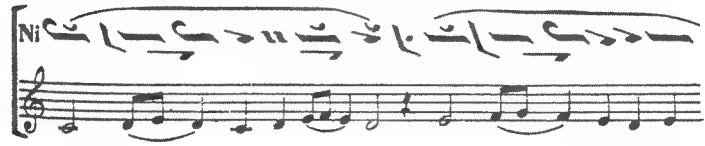


Ni



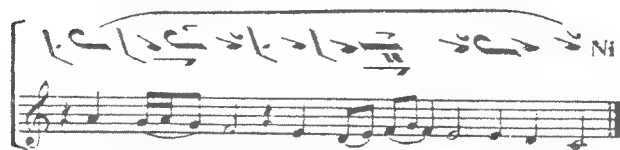
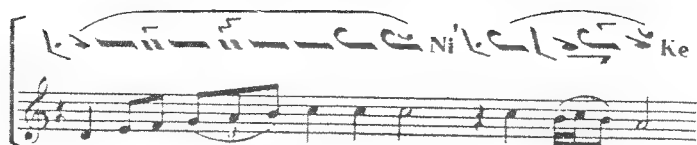
OMALON = —>

Ni



Di Ni'





ANTICHENOMA = —



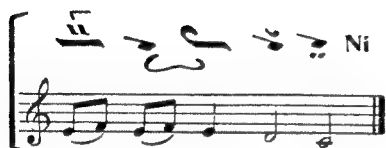
# PSIFISTON = ~

The image displays five staves of musical notation, each illustrating the effect of the psifiston symbol (a tilde '~') on different notes. The notes are labeled with letters: Ni, Vu, Ke, Di, Ni, and Ni'. The notation includes various musical symbols such as clefs, notes, rests, and accidentals, demonstrating how the psifiston symbol affects the pitch and duration of the notes.

Note: a) Note well the effect of the antikenoma in conjunction with the varia.

b) Similarly, note the effect of the psifiston on notes with greater and lesser value (the kind of grace notes).

ETERON = ~



Note: a) Consonants in psaltic music correspond to signs of ornamentation in linari notation and enrich and beautify the melody when they are placed along side the vocal signs.

In order to see this in action, and to verify the correct execution of the ornamentation, that is the consonants, it is recommendable to sing the melody with only the vocal signs, as though the consonants were not there, and then to sign it using the consonants.

## CONCERNING TEMPO

The pace used in the execution of a song is called tempo.

In psaltic music there are four types of tempo; called:

1. Papadica (Adagio, Largo) which is represented by a "T" with a digorgon above it (  $\overset{\curvearrowright}{T}$  ) and which indicates a very slow tempo, and is used especially in heruvika and koinonika.
2. Stihirarica (Andante, Larghetto) which is represented by a "T" with an argon above it (  $\overset{\curvearrowright}{T}$  ) and indicates a tempo slightly faster than the papadica. The stihi, the doxastika and the Axions, are sung in this tempo.
3. Irmologica (Moderato and Allegretto), which is represented by a "T" with a gorgon above it (  $\overset{\curvearrowright}{T}$  ), is used in the following ways:
  - a) Moderato in which are generally sung the troparia (Apolotykia) of the Resurrection, of the feasts, of the saints, the irmoi of the canons, and other hymns of Vespers and Matins which are found in this tempo.
  - b) Allegretto, a variant in this same irmologica tempo in which generally are sung the Katavasia, the troparia of the canons, and other hymns appropriate to this tempo.
4. Recitative which is represented by a "T" with a digorgon above it (  $\overset{\curvearrowright}{T}$  ) and indicates that it should be executed as though singing the spoken word (recitativo).



## Signs of Alteration (Accidents)

In psaltic music we use two signs of alteration called diesis ( σ ) which located under a note causes it to be raised by a semitone, and an hypthesis ( ρ ) which located above a note causes it to be lowered by a semitone. These two accidentals of ecclesiastical music correspond in linari notation to a sharp and flat. The diesis ( σ ) and hypthesis ( ρ ) have influence only on the notes upon which they are located, not on other similar notes which might follow.

Example:

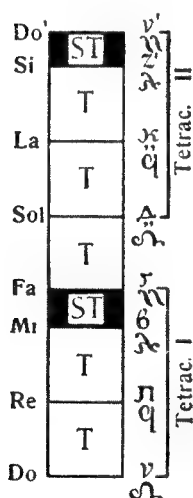


Therefore we have adopted as terms of nuance: piano ( p ) - soft sweet; pianissimo (pp) - very soft; forte ( f ) - strong; mezzo-fort ( mf ) - stronger; and also crescendo (cresc. or  $\lt$ ) and decresceno (decresc. or  $\gt$ ).

Otherwise we should know that the melodic line itself largely indicates the nuances that necessarily must be applied in phrasing. For example, as the melodic line ascends, it should be sung more and more strongly; as it descends, more and more softly, that is crescendo and decrescendo.

## THE DIATONIC SCALE AND MARTYRIA

The musical scale which we have used from the beginning of the book and with which we have sung the various exercises is called the Diatonic Scale because it is formed only by tones and semitones.



In as much as we have in psaltic music neither a staff nor keys which indicate to us the precise location of every note of the scale, there was a need for various symbols called martyria (indicators).

Martyria (indicators) are placed on each step of the scale and indicate, at the same time, the name of the step and the kind of scale (in the case before us--the Diatonic Scale).

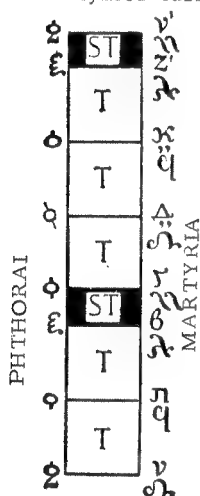
Each step of the scales has a martyria which is composed of two symbols located one on top of the other. The symbol on top is the first initial of the name of the step (in Greek letters) and the symbol below indicates the type of scale. Analyzing the scale shown here, we see that the lower symbol of each martyria of the first tetracord is repeated in the same order in the second tetracord.

We should also notice that the martyria of the second tetracord are distinguished from those of the first by two commas (,,) underneath Di and Ke and by an apostrophe on Zo and high Ni ( , z' v' ).

NOTE: Exercise by reading and singing the diatonic scale, taking note of the martyria of each step.

## THE DIATONIC SCALE AND ITS PHTHORAI

Along with the martyria, the diatonic scale also has for each step another symbol called a phthora. The phthorai peculiar to the diatonic scale



are called diatonic phthorai. And they also in many ways strengthen the scale as we will see more precisely when we learn other types of scales other than the diatonic.

There are eight diatonic phthorai called:

$\alpha = \nu$ ;  $\beta = \pi$ ;  $\gamma = \theta$ ;  $\delta = \rho$ ;  $\epsilon = \Delta$ ;  $\zeta = \kappa$ ;  $\eta = \sigma$ ;  $\theta = \nu$ .

In the diatonic scale as here presented you can clearly see on the right side the diatonic martyria and on the left side the diatonic phthorai.

NOTE: The word phthora in Greek means to brake, or in the musical sense, to change or alter.

## Concerning the Tones or Ihoi

In ecclesiastical music by tone or ihoi we do not understand the tone or voice of a person, but rather a certain type of melody bound to a specific scale.

The Eastern Orthodox Church, in its ritual, uses eight tones arranged according to specific rules by St. John of Damascus in the 8th century. But the melodic origin of these tones dates much early, having its roots in the ancient popular music of Greece and Asia Minor, the part of the world that was the cradle of Christianity.

The Fathers taking into consideration the origin of the hymns, divided the tones of the church into authentic (or primitive) tones and plagal (derivative or related) tones.

The authentic are the I, II, III and IV tones. Taking into consideration the place of their origin they took on the following names:

Tone I - Dorian

Tone III - Phrygian

Tone II - Lydian

Tone IV - Milesian or Mixolydian

The plagal are the V, VI, VII and VIII tones derived from the four authentic tones. They take the following names from them:

Tone V - Hypodorian

Tone VII - Hypophrygian

Tone VI - Hypolydian

Tone VIII - Hypomilesian or Hypomixolydian



The ecclesiastical tones have been divided into three categories according to their scale or tonality:



I - Diatonic Tones: I, V, IV, VIII



II - Chromatic Tones: II, VI



III - Enharmonic Tones: III, VII

Each tone has a particular symbol, indicating a key, which is written at the beginning of the hymn in this way:

Tone I has the symbol  and its plagal, Tone V, has the symbol 

Tone II has the symbol  and its plagal, Tone VI, has the symbol 

Tone III has the symbol  and its plagal, Tone VII, has the symbol 

Tone IV has the symbol  and its plagal, Tone VIII has the symbol 

After the key signature it is customary to also add the name of the interval which is the base or vasis of the scale (the tonic of the tone).

For example for Tone VIII:  $\delta\lambda$ ,  $\nu\iota$ .

Melodic Formula. Before beginning to sing a piece of psaltic music, the ecclesiastical singer (psaltis) has the custom of formulating an impression (the tonality) of the tone of this piece through a melodic formula composed of a few of the characteristic notes which give an idea of the respective tone. These formulae will be indicated when studying each tone. In the ancient music these formulae were tied to mnemotechnic (remembrance) words. For example, for Tone I - Ananes, for Tone II - Neanes, etc. Today we no longer use similar designations, rather we simply sing the names (paralagi) of the notes of the formulae.

For example, here is the melodic formula for Tone VIII.



#### CONCERNING CADENCES

By cadence we understand the pause which is made in singing on the different steps of the scale. Cadences in music have the same function as punctuation in writing. There are four types:

1. Semicadence corresponds to a comma, and it is the pausing on the 5th step of the scale in which the hymn is written.
2. Imperfect Cadence is the pausing on the 3rd or other step (except for the 1st or 5th step). It corresponds in punctuation to a comma or often, depending upon the text, to a semicolon.

3. Perfect Cadence is the pausing on the 1st step and corresponds in punctuation to a semicolon or to a period, when it is found at the end of a complete thought in the hymn.

4. Final Cadence is the stop made on the 1st step at the end of the hymn and always corresponds to the final period.

The cadences are indicated by their respective martyria and they also have the function of facilitating the correct singing by paralagi (i.e., by the names of the notes).

#### OBSERVATIONS CONCERNING THE CADENCES AND RECITATIVE AND PAPADICA TEMPOS

The pauses produced by cadences on the different steps of the scales are noted by a duration longer than one beat, that is having a temporal sign of prolongation (clasma, apli, etc.) and being followed by the respective martyria.

Here is an example of a semicadence in the VIII tone:



The cadences divide the singing into musical sentences and phrases. We will see the rule for forming different cadences of each tone, according to the tempo in which the hymn is written. Through the assistance of the cadences we are able to distinguish between two tone which use the same scale and the same tonic (vasis). For example Tones I and V, which use the same diatonic scale and the same tonic (vasis) are distinguished by the imperfect and final cadences as we will see later when studying these tones.

That which has been discussed above concerning cadences is applicable only to those hymns sung in the stihirarica and irmologica tempos because the recitative tempo does not in fact form cadences but is used only to recite the verses (stihi) which precede the various hymns of Vespers and Matins, in the ison of the respective tone's tonic (vasis). Similarly, we will not encounter in our study of the tones the rules regulating the cadences for the papadica tempo.

As we saw in the chapter on tempos, the papdica tempo is used in hymns which are sung extremely slowly, i.e., Heruvika and Koinonkia. It is also used in some axions, polyeleoi, and other hymns which today are rarely encountered except in some monasteries and churches with an ancient monastic tradition.

The hymns of this tempo are not performed according to the cadence rules of the tones. The martyria, which usually mark the resolve of the cadences, in the singing of papadica hymns, serve only to guide the direction of the melody and is more often found on the tonic (vasis) of the tone and rarely on other steps.

The papadic hymn is a distinct genre of singing, a result of the freer inspiration of the psaltic composer.

THE DIATONIC TONES

Ecclesiastical hymns make use of eight tones or ihoi. Out of these four are diatonic: I, IV, V and VIII. They use the diatonic scale with which we are already familiar. We will begin our study of the tones with the first.

The First Tone (Dorian Ihos)

The first tone makes use of the diatonic scale with which we are familiar, but it begins on Pa (Re) its tonic or vasis. In singing, due to the law of the attraction of sounds, Zo almost always becomes flatted in descent (Ti flat).


The same modification is found less often on the second step, Vou, which in descent--during perfect and final cadences--become Vou flat (Mi flat). See the hymn "Lord I Have Cried" on page 85.

Here is the scale of the first tone:

Ascending

Descending



The symbol for the first tone is , and the melodic formula used before signing a hymn is the following:



In this tone, because we frequently meet Zo flat (Ti flat) we place it as a constitutive element of the key signature.





### Cadences of the First Tone


In the stihararica tempo, tone one has an imperfect cadence in GA (Fa) and Pa (Re); perfect and final in Pa (Re).


In the irmologic tempo, we find the imperfect cadence on Di (Sol); the perfect and final on Pa (Re).

### Observations:

a) The usual scale of the first tone used in singing extends from Ni (Do) below Pa (Re) to Ke (La). In hymns which extend beyond this we find cadences on other steps than those discussed above.

b) The first kathisma and that "Glory," and "Now and Ever" which we encounter at Matins are sung according to the scales of the second tone, which we will discuss later.

This type of hymn is encountered having been written with the chromatic phthora  of the second tone placed on the note Ke which takes the name Di and which causes Ke (La) to be flattened throughout the hymn. In order to make the execution of the hymn easier, we have placed this phthora on Di. This placement upon Di is much more suited to the execution of the hymn, both for the phthora and for the cadences as they are in fact found in the hymns of the second tone.

c) In the old system of psaltic music, the Dorian *ihos* had its own phthora called *umanes* (  ) placed, like we do today, on Ke, which serves as the *vasis* of this tone. It is preserved today, in the same form, in hymns called: Tone one-tetraphone.

EXAMPLE: of a Stahiraṛica . Hymn in Tone I

"Lord I Have Cried"

Tone I  $\overset{\vee}{q}$   $\text{na } \gamma$

Andante

O - Lord I have cried un-to Thee - - O, lis -

O - Lord I have cried un-to Thee - O, lis -

- ten to me; O lis - ten to me, O - - -

- ten to - me O lis - ten to me- O - - -

Lord! O Lord I have <sup>cried</sup> un-to Thee O lis - ten -

Lord! O Lord I have <sup>cried</sup> un-to Thee O lis - ten -

- to - me; give an ear to the voice of - - -

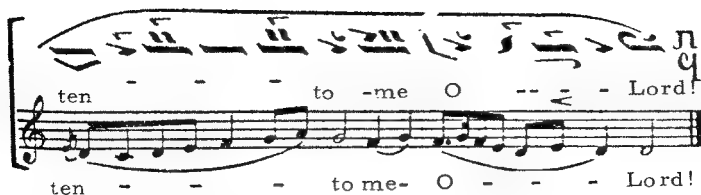
- to - me; give an ear to - - the voice of - -

my sup - pli - ca - - - tion when I -

my sup - pli - ca - - - tion when I -

- call - up - - on - - - Thee - has -

- call - up - on - - - Thee - has -



Observation: In order to clearly show the law of the attraction of sounds over Zo and Vou, we have used, both in psaltic and liniair notation, the respective accidentals.

#### EXAMPLE OF AN IRMOLIGCA HYMN IN TONE I

"O Thou who art the Joy of the Heavenly Hierarchs" (Prologue)

TONE I  $\overset{\vee}{q}$  na f

Moderato  
*mf*

O Thou who art the joy of - the- hea-ven-ly hier-  
arch<sup>s</sup>

O Thou who art the joy of - the- hea- ven-ly hier-  
arch<sup>s</sup>

and of the peo - ple on the earth<sup>n</sup> firm-est of

and of the peo - ple on the earth firm- est of

in - ter-ces- sors<sup>q</sup> O Thou most im-mac-ul-ate

in - ter-ces- sors O Thou most im-mac-ul-ate

Vir-gin have mer-cy on us<sup>n</sup> We - - who have

Vir-gin have mer-cy on us We - - who have

found re-fuge in - Thee be - cause all our hope we have  
found re-fuge in - Thee be - cause all our hope we have  
put in Thee af - ter God O Thou who has giv - en  
put in Thee af - ter God O Thou who has giv - en  
birth to Him - who is God -  
birth to Him - who is God -

AN EXAMPLE OF AN IRMOLOGICA HYMN IN TONE I (in the form of Tone II)

"Thy Tomb O Savior" Kathisma

Tone I  $\Delta^1 \star \Gamma$

*dupa Macarie*

Moderato

*mf*  
The sol - diers who were keep - ing watch o - ver Thy tomb O  
The sol - diers who were keep - ing watch o - ver The tomb O  
Thou - our Sav - ior Fell - - down as dead at the  
Thou - our Sav - ior Fell - - down as dead at the  
light - en - ing bright - ness of the An - gel who - ap - peared  
light - en - ing bright - ness of the An - gel who - ap - peared

and - who pro-claim- ed to - - the wo- men the

and -- who pro-claim - ed to - - - the wo -men the

Res - - sur-rec-tion We glo - - ri-fy -

Res - - - sur-rec-tion We glo - ri- fy -

- Thee - - The des-troy-er of - - cor - rup-

- Thee - - the des-troy-er of - - - cor - rup-

tion We fall - - - down-be -fore - - Thee -

tion We fall - - - down- be - fore - - Thee-

who has a-ris -en from - the tomb. O Thou- Who-

who has a-ris-en-from- the tomb. O Thou- Who-

a-lone art our - - God.

a - lone art our - - - God.

THE PLAGAL OF THE FIRST TONE OR FIFTH TONE (Hypodorian Ihos)

The plagal of the first or fifth tone uses the same diatonic scale as that of tone one.

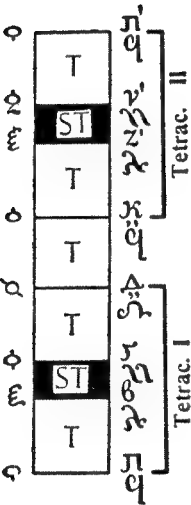
It has two tonics or vasis:

In the stihirarica tempo its vasis is Pa (Re)

In the Irmologica tempo its vasis is Ke(La)

The symbol for the fifth tone is  $\ddot{q}$ , to which is added the name of the vasis or tonic: Pa (Re) or Ke(La). Example Tone V  $\ddot{q}$  n: or Tone V  $\ddot{q}$   $\kappa e$ .

Here is the scale of the fifth tone with its tonic on Pa (Re)



In order to enter the tone, Tone V uses two melodic formulae:

- 1) For the stihirarica tempo:



- 2) For the irmologica tempo:



The key signature for tone five in the stihirarica tempo and for Agem is the following:



## CADENCES OF THE PLAGAL OF THE FIRST OF FIFTH TONE


A) In the stihiarica tempo Tone V has its semicadence on Ke(La); imperfect and perfect on Pa (Re) and final on Di(Sol) when there are more verses or stih, and on Pa (Re) on the final verse or stih, that is the one with a "Glory" or a "Now and Ever."


B) In the irmologica tempo we find the imperfect cadence on high Ni (High Do) and the perfect and final on Ke(La).

### Observations:

1) Tone V stihirarica uses the entire diatonic scale from Low Pa (Re) to High Pa (Re), causing, almost always, Zo(Ti) to be flatted while descending and less often Vou(Mi) to be flatted, due to the law of attraction of sounds.

2) Tone V irmologica uses only the tetracord from Ke to Pa (La-Re ) sometimes touching Di(Sol) below Ke(La), and Vou (Mi ) above Pa (Re ).

3) Oftentimes, in the irmologica tempo, Ke has the phthora of Pa like this: . This means that the tetracord Ke-Pa (La-Re ) should be sung just like the first tetracord Pa-Di (Re-Sol) of the first tone.

4) Another variant of this tone is the so-called: Tone V Agem, which has on Zo the agem (or enharmonic) phthora  which causes this note to be flatted by a halftone both when descending and ascending, while the other notes remain unaffected maintaining their place on the diatonic scale. The cadences of the Fifth Tone Agem are: imperfect on Di, Zo, and Pa (Sol, Ti, and Re ); perfect and final on Pa (Re). We find: doxologies, axions and liturgical responses written in this scale. When transcribing hymns of Tone V agem to liniar notation, Ti Flat, which corresponds to Zo Agem is written into the key signature in the same way as for hymns of the stihirarica tempo.

EXAMPLE OF A STHIRARICA HYMN IN TONE V  
"Lord I have Cried"

Tone V ĭ ла 7.

Andante

The musical score is written on five systems of staves. Each system consists of a vocal line (soprano or alto clef) and a piano accompaniment line (treble clef). The tempo is marked 'Andante'. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: 'O Lord I have cried un-to Thee- O lis-ten - to me O lis-ten to me O Lord I have cried un-to Thee - O lis-ten - to me give an ear - - - to the - voice - of - - my sup-pli ca - - - tion;'. The score includes various musical notations such as notes, rests, and dynamic markings.

O Lord I have- cried un- to Thee-  
O Lord I have- cried un- to Thee-  
O lis-ten - to me O lis-  
O lis-ten - to - me O - lis-  
ten to me O - - - Lord O Lord I  
ten to me O - - - Lord! O Lord I  
have cried un- to Thee - - - O lis-ten -  
have cried un-to Thee - - - O lis-ten -  
to me give an ear - - - to the - voice -  
to - me give an ear - - - to the - voice -  
of - - my sup-pli ca - - - tion;  
of - - my- sup-pli ca - - - tion;



EXAMPLE OF AN IRMOLOGICA HYMN IN TONE V (Ke like Pa)  
 "Isaiah Dance" (from the wedding service)

Tone V  $\dot{q}$   $\frac{9}{2}$  na T

Moderato

*mf*  
I - sa - i - ah O dance thy joy! For  
I - sa - i - ah O dance thy- joy! For

the - - Vir-gin - has - con-ceived a child

the - - Vir-gin - has - con-ceived a child

and has borne a Son called Em-man-u-el He who

and has borne a Son-called Em-man-u-el He who

is both God and man and Or - i - ent - is His -

name. - and be-cause we mag-ni- - fy-Him

name. and be-cause we mag-ni- - fy - Him

*rallentando*

We - can - call - the Vir-gin - Bless-ed

We - can - call- the Vir - gin - Bless-ed

AN EXAMPLE OF TONE V 'Agem' from the "Doxology"

Tone V  $\text{♩}$   $\text{♩}$   $\text{♩}$

de A. P. A. V.

*Allegretto*  
*mf*

Glo - ry be to Thee - who has shown to us the

Glo - ry be to Thee - who has shown to us the

light - Glo - ry - be to God in the

light - Glo - ry - be to God in the

high-est and up-on the earth - - peace and

high-est and up-on the earth - - peace and

good-will a-mong all - - hu - man - kind!

good-will a - mong all-- hu - man - kind!

# THE FOURTH TONE (Milisian or Mixolydian Ihos)

The Fourth Tone makes use of the diatonic scale, except that its vasis (tonic) varies according to the tempo in which the hymn is written.

Therefore, in the papadica tempo the tonic is  $\overset{\Delta}{\underset{\sigma}{\text{Di}}}$  Di (Sol) (the natural tonic of the fourth tone), while in the stirirarica and irmologica tempos the tonic (vasis) is Vou(Mi).

Tone four in the irmologica tempo is also called legetos. Here is the scale of the fourth tone with all of its variants and branches.

Tone IV papadica

Tone VIII

tn. IV  
sthir.  
irm.

Scale of Tone IV  
Papadica

Scale of Tone IV In the  
Stihirarica and Irmologica  
Tempos  
(Tonic : Vu)

Diatonic Scale of Tone VIII  
(Tonic : Ni)

### Melodic Formulae of the Fourth Tone

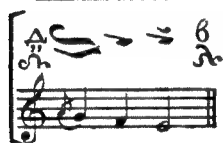
In Papadica:





In Stihirarica:



In Irmologica:



The symbol for the fourth tone is , to which is added the initial f of the basis, for example, Tone  Bou.

This tone presents a number of difficulties in execution. In order to sing it correctly, you must remember that Zo(Ti) is at all times diatonic natural). An exception to this rule is found in *irmologica hymns legetos* in which Zo(Ti)--because of the law of attraction of sounds--becomes flatted when descending. This Zo flat is also encountered when musical phrases tend towards a perfect cadence on Pa, that is when there is a phrase in the first or fifth tones, which have as a rule Zo flatted in descent.

### Cadences of the Fourth Tone

In the stihirarica tempo, with the basis on Vou(Mi) tone four has the following cadences: imperfect on Di(Sol) and Vou(Mi), perfect on Pa(Re); and final on Vou(Mi).

The irmologica tempo called legetos with the vasis also on Vou(Mi) has the following cadences: imperfect on Di, Vou and Pa (Sol, Mi, and Re) and perfect and final in Vou(Mi).

With regard to the papadica tempo--as we said in a previous chapter--these hymns do not in fact have cadences, but only martyria which indicate the direction of the hymn, with only the martyria <sup>A</sup><sub>cl.</sub> at the end of the hymn taking the place of a final cadence.

NOTE 1: From the frequent perfect cadences in Pa, which we encounter when singing the fourth tone, we must not come to the false conclusion that this Pa could be thought of as a tonic (vasis) of a variant of this tone. This cadence on Pa occurs only for variety and to avoid the use of Ni which is a fundament of its sister tone--i.e., the eighth.

NOTE 2: In the apolitykia and kontakia of the fourth tone we will encounter a new phthora called  $\Delta_i = \text{---}$  . It assumes the properties of the second tone causing Ke(La) to be flatted throughout the hymn, in this way creating a distance of a tone and a half between Ke(La) and Zo(Ti). We will become better acquainted with this phthora when we study the scale of the second tone.

EXAMPLE OF A STIHIRARICA HYMN OF TONE IV "Lord I Have Cried"

Tone IV  $\text{e}^{\flat} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g}$

Andante

O Lord I have - cried un - to Thee - O

O Lord I have -- cried un - to Thee - O

lis - - ten to - me lis - ten - - -

lis - - ten - - to - me lis - ten - - -

- to me - O - - - Lord! O Lord

- to me - O - - - Lord! O Lord

I have - cried un-to Thee - O lis - -

I have - - cried un - to Thee - O lis - -

ten to - me! give an ear to the - voice of

ten - to - me! give an ear to the - - voice of

my sup-pli - ca - - - tion; when

my sup-pli - ca - - - tion; when

I call up on Thee has-

I call up on Thee, has-

ten to me O Lord!-

ten to me O Lord!-

AMPLE OF AN IRMOLOGICA HYMN IN TONE IV-Legetos "From my youth" (Antiphon'

Tone IV  $\text{D}^{\flat} \text{E}^{\flat} \text{F}$

Moderato  
*mf*

From the time of my youth up ward

From the time of my youth up - - ward

man-y pas - sions have made - war a-against me

man-y pas - sions have made-war a-against me

But do Thou Thy-self as-sist me and be

But do Thou Thy-self as-sist- me and be

my sal-va - - tion O Thou my Sav - ior.

my sal-va - - tion O Thou my Sav - ior.

Note: Any accidental is effective only over the note on which it is placed. The effect is maintained in the case of a note which is immediately repeating the same sound. See the note Ti flat repeated in the third staff.

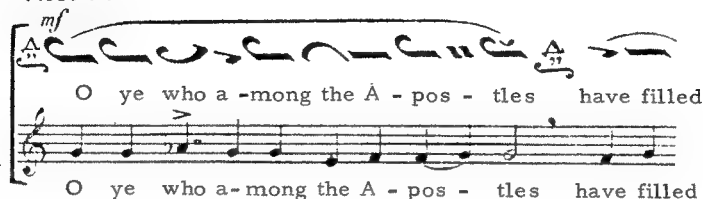
EXAMPLE OF A HYMN IN TONE IV (Apolytikion in the form of Tone II)  
Apolytikion of Sts. Peter and Paul

Tone 

de Șt. Popescu

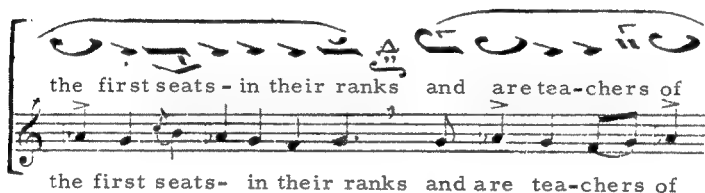
Moderato

*mf*



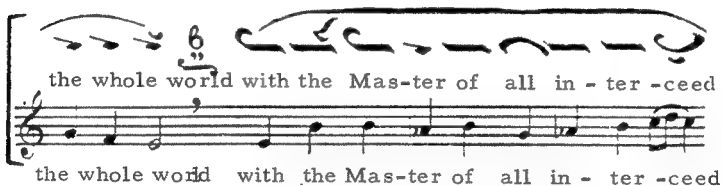
O ye who a-mong the A-pos-tles have filled

O ye who a-mong the A-pos-tles have filled



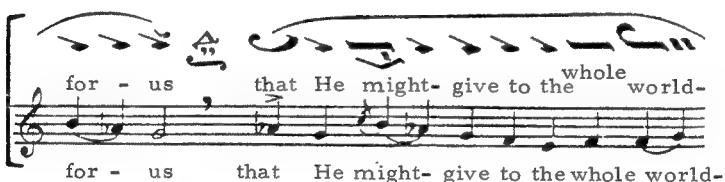
the first seats-in their ranks and are tea-chers of

the first seats- in their ranks and are tea-chers of



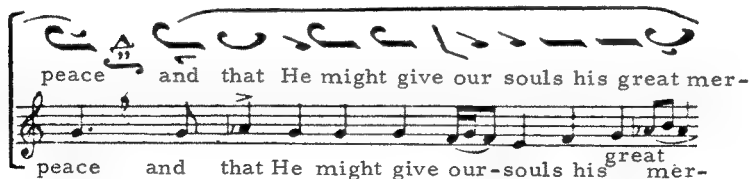
the whole world with the Mas-ter of all in-ter-ceed

the whole world with the Mas-ter of all in-ter-ceed



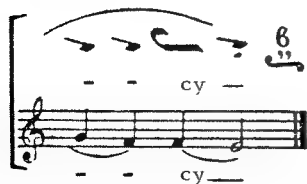
for-us that He might-give to the whole world-

for-us that He might-give to the whole world-



peace and that He might give our souls his great mer-

peace and that He might give our-souls his great mer-



- cy -

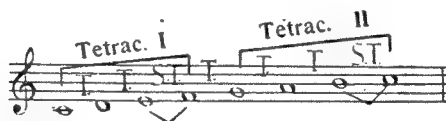
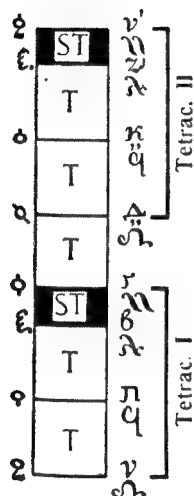
- cy -



# THE PLAGAL OF THE FOURTH OR EIGHT TONE (Hypomixolydian Ihos)

This tone make use of the diatonic scale, having its tonic (vasis) on Ni(Do). It corresponds to the Do Major scale of Western/liniar music.

Here is the diatonic scale of the eighth tone and the Do Major scale, its equivalent, in Western/liniar music:



The symbol for the eighth tone is  $\alpha$ , and is melodic formula, the formula which has the same role as the arpeggio in western/liniar music, is the following:



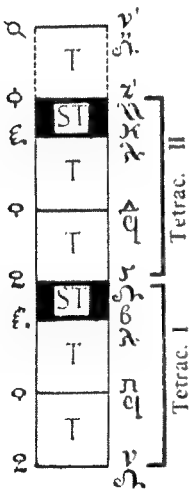
The cadences of the eighth tone, which are the same both in the stihirarica and irmologica tempos, are the following:

Semicadence on the fifth step--Di(Sol); imperfect cadence on the third step--Vou(Mi), and a perfect and final cadence on the first step--Ni(Do).

NOTE 1: We will oftentimes find Zo(Ti) flatted in this tone. This Zo(Ti) flat is due to the law of attraction, of which we will speak later.

NOTE 2: Troparia, kontakia and kathismata, although they make use of the same scale, the tonic (vasis) in moved from Ni(Do) to Ga(Fa) with the help of the phthora of  $\nu$  ( $\underline{\nu\sigma}$ ) placed on Ga giving birth to the scale called: Triphone Diatonic. In this case the imperfect cadence will be on Di(Sol) and the perfect and final cadences will be on Ga.

Here is the triphone diatonic scale of the eighth tone:



By these diagrams it can be clearly seen that the first tetracord Ni-Ga(Do-Fa) is exactly like the one of the preceeding scale of the eighth tone. When we sing higher up the scale--from Ga as though it were Ni(Fa as though it were Do) we must do the following. On Ga(Fa) we must place the phthora and the lower martyria of Ni(Do) from the first tetracords, in this way constructing the same tetracord above as you have below (tone, tone, semitone).

Similarly we will also place the phthora and lower martyria of Pa on Di; we will place the phthora and lower martyria of Vou on Ke; we will place the phthora and lower martyria of Ga on Zo, and we will place on high Ni the phthora of Di Δι (ι) but the martyria will be exactly as for lower Ni, but with an apostrophy (ι')

NOTE: In the liniar transcription, Zo flat is translated by a flat in the key signature, thusly:



# EXAMPLE OF A STIHIRARICA HYMN IN TONE VIII "Let my supplication"

TONE VIII οἶ. ρι 7

...danie  
p

Let my sup-pli- ca- tion be set be-fore Thee  
Let my sup-pli-ca- tion be set be- fore Thee

as the in- cense ris-ing be - fore  
as the in- cense ris-ing be - fore

Thee and the lift - ing up - of my -  
Thee and the lift - ing up - of my -

The image displays a musical score for a hymn, likely 'The Lord's Prayer'. It consists of three systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in both Hebrew and English. The first system includes the words 'hands an even ing sac ri'. The second system includes 'fice Hear me Hear me'. The third system includes 'O Lord O Lord'. The piano accompaniment features a prominent, rhythmic melody in the right hand, often using chords and arpeggios, while the left hand provides a steady bass line. The overall style is that of a traditional hymn tune.

hands an even ing sac ri -

fice Hear me Hear me

O Lord O Lord

NOTE: Keeping in mind the fact that voices of singers vary (bass, baritone, tenor, etc.) psalms can be executed higher or lower according to the voice of the singer, without regard to the actual pitch of the scale in which the hymn is written.

## AN EXAMPLE OF AN IRMOLOGICA HYMN IN TONE VIII

"What shall we call you?" (Prologue)

TONE      c<sup>2</sup>   k   f

după D. Șuceveanu

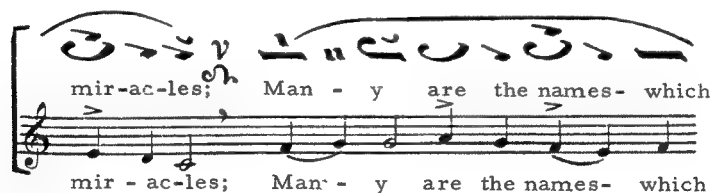
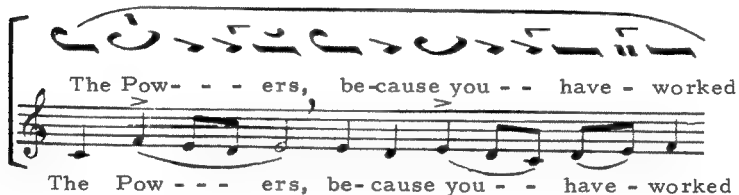
Moderato  
*mf*

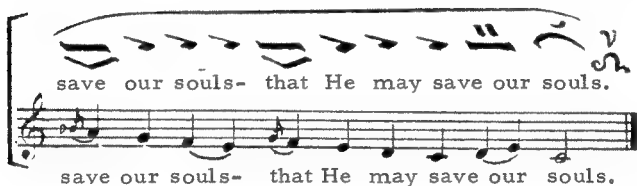
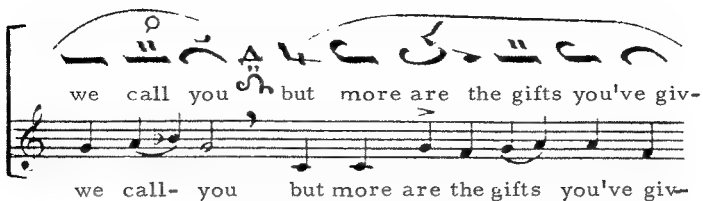
What shall we call you O - - most ho-ly saints?

What shall we call you O - - most ho-ly saints?

He - ru - vim, be - cause in you the - Lord -

He - ru - vim, be - cause in you the - Lord -





EXAMPLE OF AN IRMOLOGICA HYMN IN TONE VIII  
 (The tempo for apolytikia, kontakia, etc.)  
 "God is the Lord"

Tonè cl. v.  (r<sup>a</sup> like v.) ♯ dupá St. Papescu

Moderato  
*mf*



God is - the Lord and - has re-vealed

God is - the Lord and - has re-vealed


Him-self - - to - - us Bless-ed is - he

Him-self - - - to - - us Bless-ed is - he

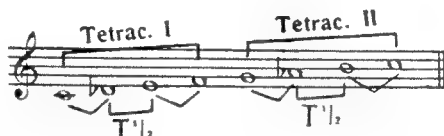
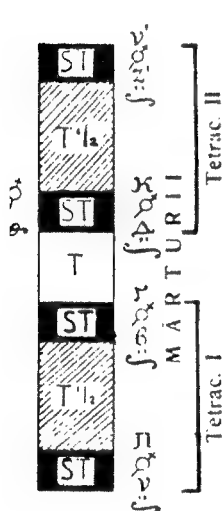

who comes in the name of the- Lord!

who comes in the name of- the- Lord!

## THE SECOND TONE (Lydian Ihos)

The second tone uses its own chromatic scale, having its tonic (vasis) on Di (Sol) and less frequently on Vou and Ni (Mi and Do). Likewise, it has its own chromatic phthorai and martyria. The martyria are: ♭ for Ni, Vou, i, and Zo, and ♯ for Pa, Ga, Ke, and high Ni. The phthoria are: on Di which cause Ke (La) to be flatted and ♯ on Ke which cause Ke and a (La and Re) to be flatted.

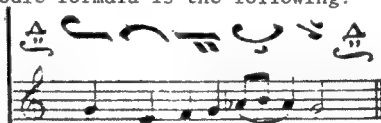
Here is the scale of the second tone:



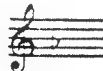
We can see that this scale is composed of two identical tetrachords separated by the distance of a whole tone.

The center of the scale is its tonic Di (Sol). The note which is continually heard throughout hymns written in this tone.

The symbol for the second tone is ♭ and the melodic formula is the following:



The Key Signature: In this tone, because the sixth step, Ke (La), is continually flat throughout, in transcription we use the following key signature:\*



\*) We have not introduced Pa flat of the first tetracord into the key signature in transcription because this tetracord is rarely used, the melody usually descending only as far as Vou (Mi).



## Cadences of the Second Tone

1. In the stihirarica Tempo: imperfect cadences on Di, Vou, and Zo (Sol, Mi, and Ti) and sometimes on Low Ni (Do); perfect cadences on Di and Vou (Sol, Mi) and final on Di (Sol).

2. In the irmologica tempo, which make use of two variant scales, we have the following cadences:

a) In hymns written using the scale of the second tone: imperfect cadences on Di (Sol); perfect on Vou (Mi) and final on Di (Sol).

This form is used for: apolytikia (Troparia of the day); kathismata; as well as other hymns suited to the scale of the second tone.

b) In hymns which use the scale borrowed from the Sixth Tone (which, as we will see, is an elaboration of the scale of the second tone, except for a single difference--that it begins on Pa instead of Ni) we have the following cadences: imperfect on Di (Sol) and perfect on final on Pa (Re).

This form is used for: Aposticha; Antiphones; The Beatitudes as well as other hymns suited to the scale of the sixth tone.

EXAMPLE OF A STHIRARICA HYMN IN TONE II "Lord I have Cried"

Tone II  $\overline{\text{A}} \text{I} \overline{\text{T}}$

Dupa NEAGU IONESCU

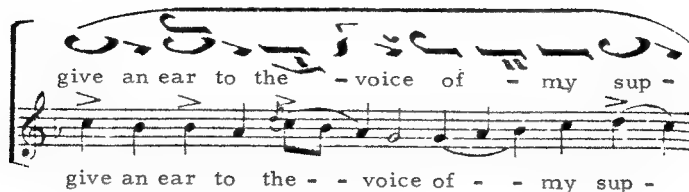
Andante  
*p*

O - - Lord I have cried un-to Thee-  
O - - - Lord I have cried un-to Thee-

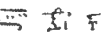
O - lis - ten to me O lis - ten to  
O - lis - ten to - me O lis - ten to

me O - - - Lord! O - Lord, I  
me O - - - Lord! O - Lord I

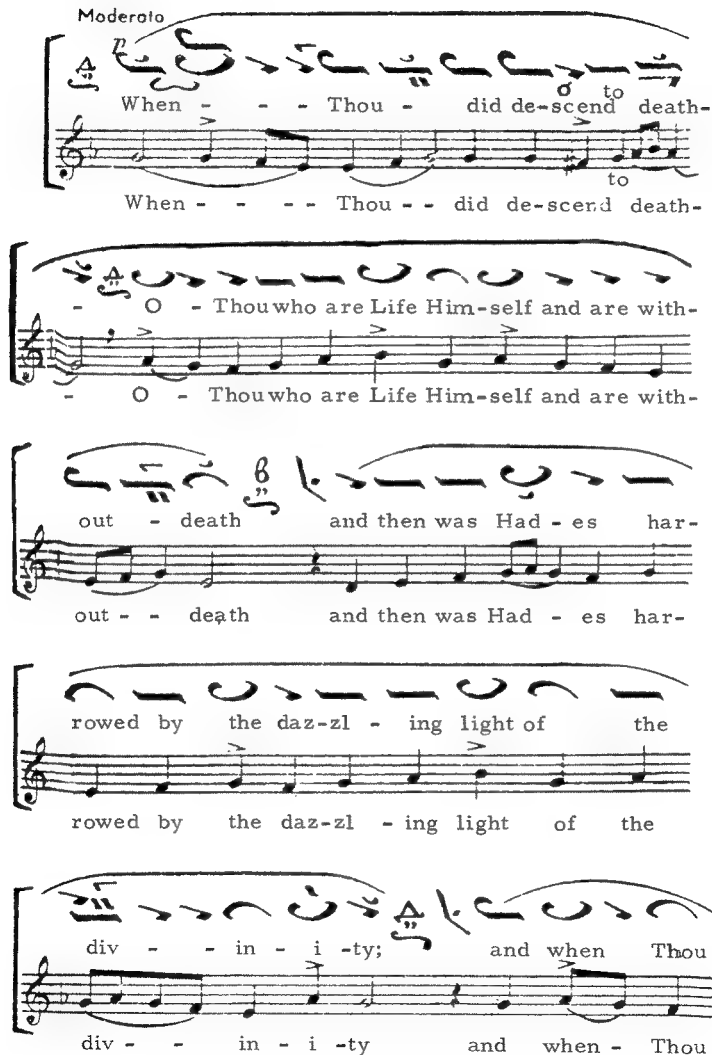
have cried un - to Thee - O - lis - ten to me;  
have cried un-to Thee - O - lis - ten to - me;



EXAMPLE OF AN IRMOLOGICA HYMN IN TONE II (The form proper to Tone II)  
 "When Thou did descend" (The Apolytikion of the Resurrection)

Tone II 

Moderato



When - - - Thou - did de-scend to death-  
 When - - - Thou - - did de-scend death-

- O - Thou who are Life Him-self and are with-  
 - O - Thou who are Life Him-self and are with-

out - death and then was Had - es har-  
 out - - death and then was Had - es har-

rowed by the daz-zl - ing light of the  
 rowed by the daz-zl - ing light of the

div - - in - i -ty; and when Thou  
 div - - in - i -ty and when - Thou

*rallentando*

did res-ur-rect those dead <sup>from</sup> the low-er re-

did res-ur -- rect those dead from the low - er re-

*a tempo*

gions then all the hea-ven - ly pow-

gions then all the hea - ven - ly pow-

ers - cried a - loud O Thou Who art the

ers - cried a - loud O Thou Who art the

Giv - er of life O Christ Thou who

Giv - er of - Life O Christ Thou Who

art o - ur God - - glo - ry be

art o - ur God - - glo - ry be

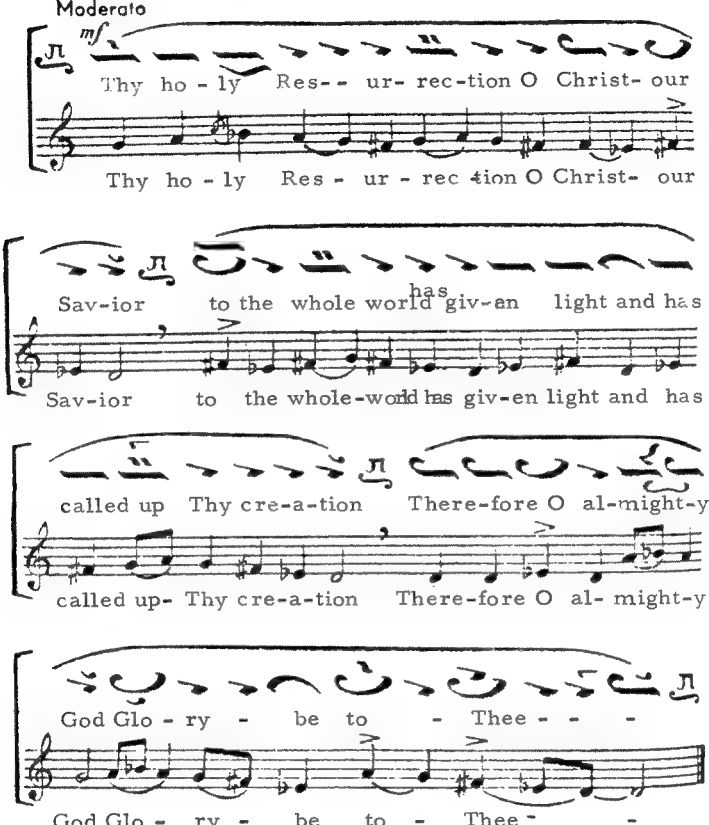
to - - Thee

to - - - Thee!

EXAMPLE OF AN IRMOLOGICA HYMN IN TONE II (Form of Tone VI)  
 "Thy Holy Resurrection" (Aposticha)

Tone II   \*) *după I. POPESCU-PASĂREA*

Moderato




Thy ho - ly Res - ur - rec - tion O Christ - our  
 Thy ho - ly Res - ur - rec - tion O Christ - our

Sav - ior to the whole world <sup>has</sup> giv - an light and has  
 Sav - ior to the whole - world has giv - en light and has

called up Thy cre - a - tion There - fore O al - might - y  
 called up - Thy cre - a - tion There - fore O al - might - y

God Glo - ry - be to - Thee - - -  
 God Glo - ry - be to - Thee - - -

\*) In singing this hymn according to the psaltic notation, we must take note of the phthora  of the sixth tone which cause Vou and Zo (MI-Sol) to be flatted and Ga and high Ni (Fa and high Do) to be sharped.

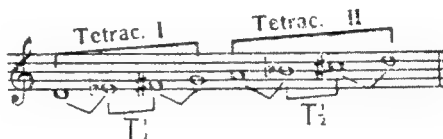
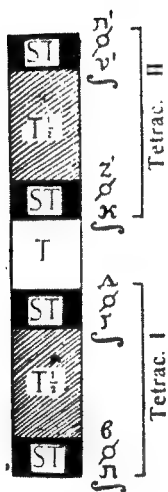
Note: In order that you might become thoroughly acquainted with the sound and structure of the sixth tone, we have placed the accidentals in the course of the liniar music rather than in the key signature.

# THE PLAGAL OF THE SECOND TONE, THE SIXTH TONE (Hypolydian Ihos)

The plagal of the second tone makes use of two scales, namely:

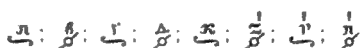
- a) the chromatic scale proper to the sixth tone, with the vasis (tonic) on Pa (Re) having its own particular martyria and phthorai; and b) the chromatic scale of the second tone which, as we know, has its tonic on Di (Sol).

Here is the chromatic scale proper to the plagal of the second tone:



This scale has two similar chromatic tetracords constructed with the assistance of its two phthora  $\text{ϰ}$  and  $\text{ϣ}$ , which causes Vou and Zo (Mi and Ti) to be flattened and Ga and high Ni (Fa and high Do) to be sharpened.

It has the following chromatic martyria:

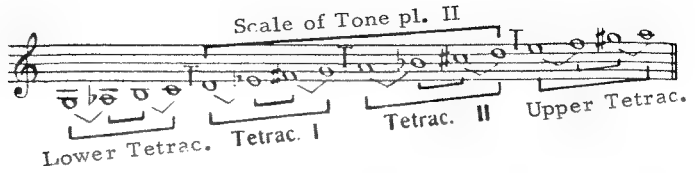
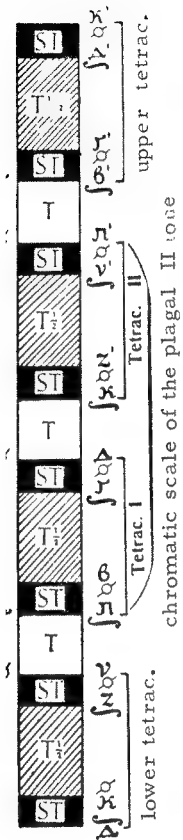


The symbol for the sixth tone is  $\text{λ}$   $\text{π}$ , and its melodic formula is:



The accidentals which form the key signature, have effect only over those notes which comprise the octave used, i.e., Pa-Pa (Re-Re ).

THE EXPANDED SCALE OF THE SIXTH TONE



There are hymns which go beyond the limits of the octave, going above high Pa (Re ) and going below low Pa (Re). You can see that these instances produce great modifications in singing some of the notes.

This diagram of the chromatic scale of the sixth tone shows the extensions above and below the octave.

In carefully analyzing the two tetracords which extend the scale above and below, we see that in the extension, the steps of the scale undergo modifications with the exception of Di (Sol) of the tetracord below the scale and of Ke (La ) of the tetracord above the scale.

NOTE: The extensions of the octave, above and below, are rarely encountered, and only in papadica or stihirarica hymns of the sixth tone.



## The Cadences of the Sixth Tone

In the stihirarica tempo we have: a semicadence on Ke (La), imperfect cadence on Di (Sol), and perfect and final cadences on Pa (Re).

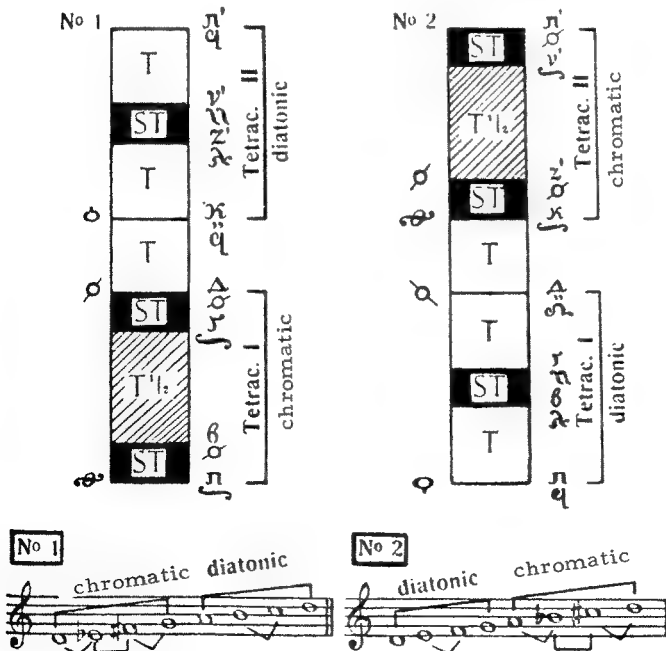
The irmologica tempo makes use of two scales:

a) The scale proper to the sixth tone, in which the verses of the Vesper's psalm, doxologies, and other hymns are sung. The cadences are: imperfect on Di (Sol) and perfect and final on Pa (Re).

b) The scale of the second tone, in which the apolitykia (troparia of the day) kathismata, and other hymns are sung. The cadences are: imperfect on Di (Sol), and perfect and final on Vou (Mi).

NOTE: In many hymns we encounter a mixed scale of the sixth tone: a) with the first tetracord chromatic and the second diatonic; b) with the first tetracord diatonic and the second chromatic.

Here is how they are diagramed:



EXAMPLE OF A STIHIRARICA HYMN IN TONE VI "Lord I have Cried"

*dupa NEAGU IONESCU*

*Andante*

Lord - I have cried un-to Thee O lis-ten to  
O - Lord - I have cried un-to Thee O lis-ten to -

me O lis - - ten to - - me O - -  
me O lis - - ten to - - me- O - -

-Lord! O - Lord I have - cried un-to Thee O  
- Lord! O - - Lord I have- cried un-to Thee O

lis-ten to me; give an ear - - to the -  
lis-ten to- me give an ear - - - to the -

voice - of - - - my sup - pli - ca -

- tion when I - - call up - on - -

- Thee has - ten - - - - to - - me

- - O - Lord -

EXAMPLE OF AN IRMOLOGICA HYMN (Form of Tone VI) In TONE VI  
From the "Doxology"

Tone VI ٧ ٨ ٩

de STEFANACHE POPESCU

*Allegretto*  
*mf*

Glo - ry be to Thee - who has shown to us the  
Glo - ry be to Thee - who has shown to us the  
light - Glo - ry be un - to God in the high - est  
light - Glo - ry be un - to God in the high - est  
and up - on the earth - peace and good - will - a -  
and up - on the earth - peace and good - will - a -  
mong - all hu - man - - kind!  
mong - all hu - man - - - kind!

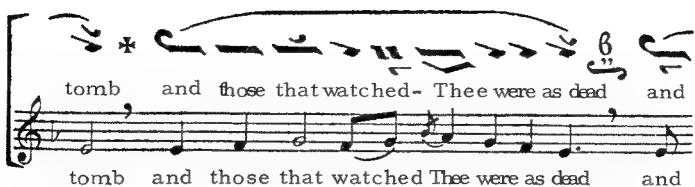
EXAMPLE OF AN IRMOLOGIC HYMN IN TONE VI (Form of Tone II)  
"The Angelic Powers" (Apolytikion of the Resurrection)

Tone VI ٧ ٨ ٩

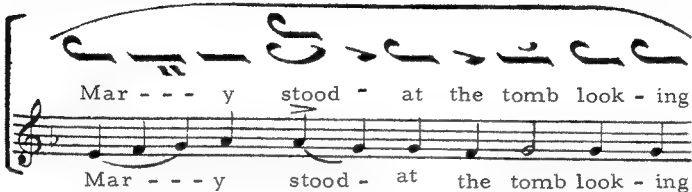
dupa MACARIE

*Moderato*  
*mf*

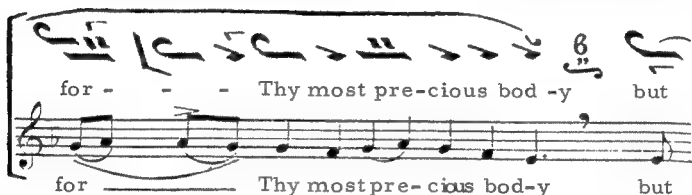
The An - - gel - ic pow - ers were - up - on Thy  
The An - - gel - ic pow - ers were - up - on Thy



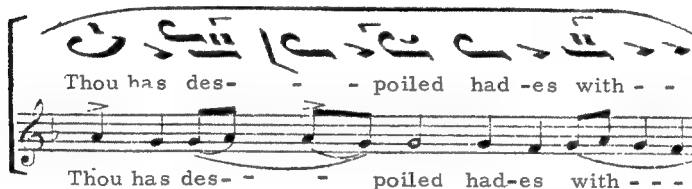
tomb and those that watched- Thee were as dead and  
tomb and those that watched Thee were as dead and



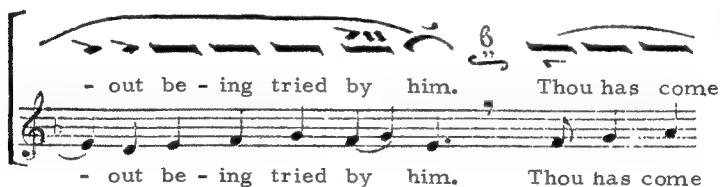
Mar - - - y stood - at the tomb look - ing  
Mar - - - y stood - at the tomb look - ing



for - - - Thy most pre-cious bod-y but  
for - - - Thy most pre-cious bod-y but



Thou has des- - - poiled had-es with - -  
Thou has des- - - poiled had-es with - - -



- out be - ing tried by him. Thou has come  
- out be - ing tried by him. Thou has come



down to meet - - - the Vir-gin and thus  
down to meet - - - the Vir-gin and thus




grant - - - ing life - Thou who has a-  
grant - - - ing life - Thou who has a-



NOTE: In general, the chromatic tones, i.e., the second and sixth, in irmologica hymns borrow the melodic formulae of each other's respective scales, for a greater degree of variety. Here is what Anton Pann says in this regard: "Those who structured ecclesiastical music have used the melodies of these two chromatic tones in this way, desiring to color the melody, so that it would not be monotonous: in the rapid-irmologica hymns of the second tone they used the scale of the plagal of the second (that is the sixth tone); and in rapid-irmologica melodies of the plagal of the second (that is the sixth tone) they used the scale of the second tone--and having created the practice, it has continued to be sung in this way until today." (Bazul Teoritic si Practic, pp. 105-106.)

In order to more clearly illustrate the interweaving of these two tones mentioned above, we offer an example from the typicon: the "Katavasia of Epiphany" by Anton Pann: The First Irmos ("In the Depths of the Sea") and the second irmos ("Verily Israel") both written in the irmologica tempo. The impression that is given when moving from one irmos to the other is most powerful, most beautiful and very majestic.

FROM THE KATAVASIA OF EPIPHANY "Having Uncovered the Bottom"

Irmologica Hymn Tone II 

(in the form of Tone VI)

A. PANN

Allegretto

*mf*  
Ла

Hav-ing un-cov-ered-- the bot-tom of the  
Hav-ing un-cov-ered- the bot-tom of the

deep and hav-ing led His ser-vants -- on  
deep and hav-ing led His ser-vants on

dry ground He then cov-ered their ad-ver-  
dry ground He then cov-ered their ad-ver-

sa-ries with the wa-ters, He who -  
sa-ries with the wa-ters He who----

is migh-ty in bat-tle the Lord - has  
is migh-ty in bat-tle the Lord - has

been glo-ri-fied—  
been glo-ri-fied—



FROM THE KATAVASIA OF EPIPHANY "Verily Israel"

Irmologica Hymn Toned/ Pl  $\text{A}$  from  $\text{E}$  tonell  $\text{F}$

Allegretto

*mf*

Ver - i - ly Is - ra - el passed through the

Ver - i - ly Is - ra - el passed through the

storm-tossed deep of the rag-ing - sea that

storm-tossed deep of the rag-ing - - sea that

had been turned by God in-to - - - dry land -

had been turned by God in-to - - - - dry land -

but the - murk-y wa-ters com-plet-ly - - - cov-

but the - - murk-y - wa-ters com-plet-ly - - - cov-

ered up the chiefs of the E - gypt-ians Bu-

ered up the chiefs of the E - gypt-ians Bu-



ry - ing them in a wat - - - er - y grave

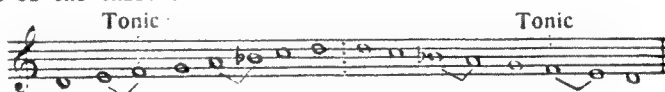
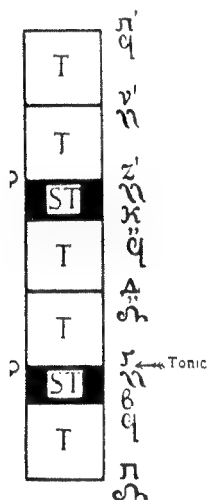
through the might and the strength- of the

right - hand of our Mas-ter.

## THE THIRD TONE (Phrygian Ihos)

The third tone makes use of the diatonic scale, improperly called by some enharmonic. Enharmonic, in psaltic music, is nothing more than Zo (Ti) being lower close to Ke (La) and Vou (Mi) being raised closer to Ga (Fa) through the assistance of the phthora  $\rho$  called agem, the phthora of the third and seventh tones.

Here is the scale of the third tone:



NOTE I: This scale, although it begins on Pa (Re), has as its vasis (tonic) on Ga (Fa), which is at the center of the scale. In the course of singing hymns, we find that the scale descends to low Ni (Do).

NOTE II: The melodic line of this tone is very similar to that of Tones I and V and only at the end in the final moments, as it goes into the final cadence in Ga (Fa) does it give the impression of Fa major.

NOTE III: Inasmuch as the third tone borrows, in the composition of its hymns, the melodic formulae of Tones I and V, that is notes Zo (Ti) and Vou (Mi) variable, the phthora  $\rho$  (agem) does not have a permanent character in this tone, but those two notes, are subject to the law of the attraction of sounds, and are executed as though Zo (Ti) had a simple flat on it, and the distance between Vou-Ga (Mi-Fa) with the interval of a semitone as in the diatonic scale.

NOTE IV: The verse of the Vespers Psalm and of the Matins Praises are sung in the irmologica tempo. "Lord I Have Cried" and "Glory and Now" are sung in the stihirarica tempo, that is more slowly, render in liniar music by the term "Andatino."

The symbol for the third tone is  $\text{Ლ}$  to which is added the name of its vasis (tonic),  $\text{ra}$ , in this way: Tone III,  $\text{Ლ ra}$ . When the following is also added to the symbol: Tone III  $\text{Ლ} \rightarrow \text{Ლ}$  it means that we begin from Pa (Re), the note on which the preceeding hymn or verse ended.

Cadences (In the stihirarica and irmologica tempos)

Imperfect: on Ke (La);

Perfect: on Pa (Re) and sometimes on low Ni (Do);

Final: on Ga (Fa).

Here is the melodic formula of the third tone with its key signature (Ti flat):



NOTE: The diatonic scale of the third tone, for the papadic tempo, is formed with the assistance of the diatonic phthorav $\text{Თ}$  =  $\text{Თ}$  place on Ga, it being sung as though it were from Ni (Do) of the diatonic scale. The symbol for this tone is: Tone III  $\text{Ლ} \text{Თ}$ . The cherubim and communion hymns are written in this scale, which being papadica have no rules with regard to cadences.

EXAMPLE OF A STIHIRARICA HYMN IN TONE III "Lord I have Cried

Tone III Ță va Ț

*dupa NEAGU' IONESCU'*

Andantino

O - - - Lord I have cried un - to Thee -  
O - - - - Lord I have cried un - to Thee -

O - lis - ten - to me - , Lis - ten - to  
O - lis - ten - to me - Lis - ten - - to

me O - - - Lord! O Lord I have  
me O - - - - Lord! O Lord I have

cried un - to Thee - O lis - ten - to me  
cried un - to Thee - O lis - ten - to - me

give - an ear to the - - voice of my  
give - an ear to the - - - - voice of my

sup - pli - ca - - - - tion when I  
sup - - pli - - ca - - - - - tion when I - -

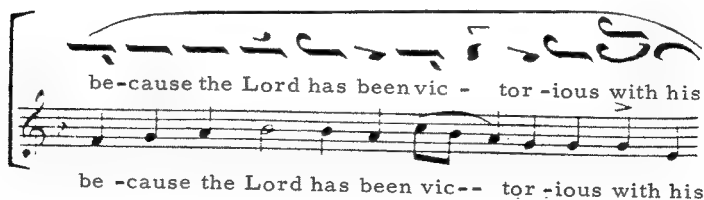
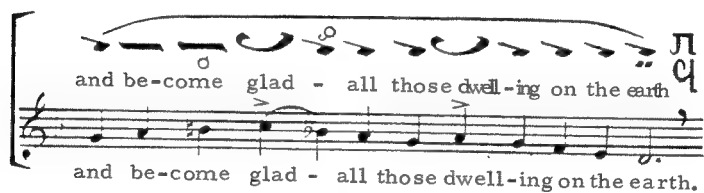
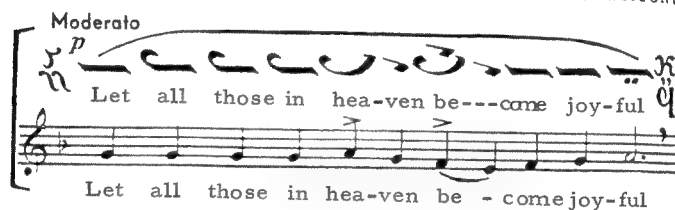


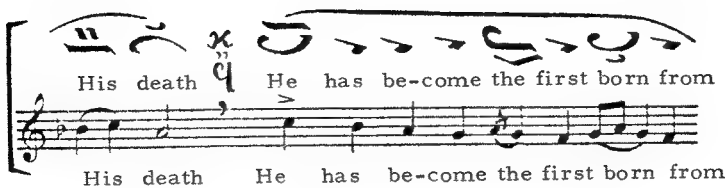
# EXAMPLE OF AN IRMOLOGICA HYMN IN TONE III

"Let the Heavens Rejoice" (Apolytikion of the Resurrection)

Tone III  $\text{ra } \text{ra } \text{ra}$

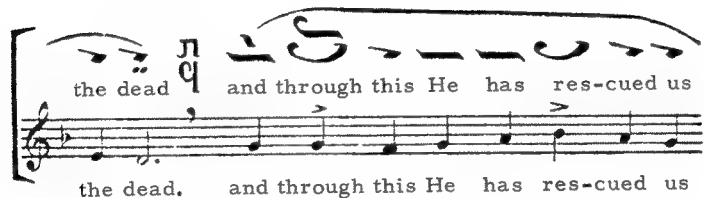
Din Liturghia Psaltică de I. CROITORU





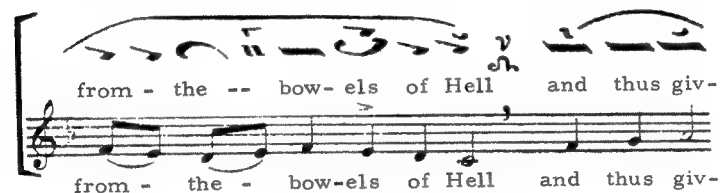
His death He has be-come the first born from

His death He has be-come the first born from



the dead and through this He has res-cued us

the dead, and through this He has res-cued us



from - the -- bow-els of Hell and thus giv-

from - the - bow-els of Hell and thus giv-



ing the world great mer - - - - cy.

ing the world great mer - - - - cy.

A selection from the "Cherubim Hymn"

Tone III    $\eta$     $\Omega$     $\bar{T}$

de ȘTEFANACHIE POPESCU

Adagio

*pp*

We - - - who - - - rep - re -

We - - - who - - - rep - re -

e - - - sent -

e - - - sent -

e - - - Rep - re - sent the Che - ru - bi -

e - - - Rep - re - sent the Che - ru - bi -

im the Che - ru - bim mys - ti -

im the Che - ru - bim mys - ti -



Note: From this example, it can be seen that in papadic hymns of this tone, rules of cadence do not exist. This fact also applies to Communion Hymns written in this scale.



## THE SEVENTH TONE

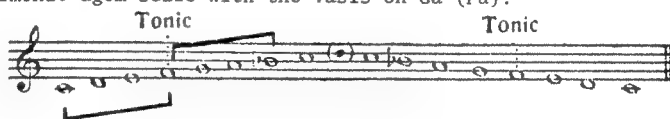
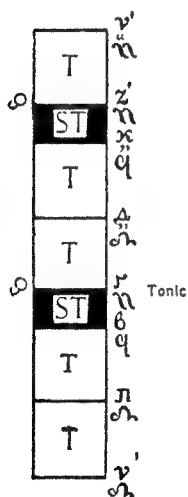
Hymns written in the seventh tone make use of two forms of the scale, namely:

a) The Enharmonic-Agem Form, which uses the enharmonic-agem scale, with the vasis (tonic) on Ga (Fa), and with the help of the agem phthora located on Zo and Ga. In order to distinguish this tone from the third the agem phthora located on Zo (Ti) has a permanent character throughout the course of the hymns. Regarding the agem on Ga, this does not have any effect; the Ga-Vou (Fa-Mi) interval being executed as diatonic in the same manner as in the third tone.

b) The Diatonic Form, having its vasis (tonic) on low Zo (Ti).

This form is called Varys or Proto-varys.

Here is the enharmonic-agem scale with the vasis on Ga (Fa):



The enharmonic-agem scale of the seventh tone is identical with the Fa Major scale which has a Flat on Ti (Zo ρ'). Although it begins with Ni (Do), it has its vasis (tonic) on Ga (Fa). From the hymns written in this tone it can be observed that they mostly uses the two tetracords bound together by the tonic, that is Ni-Ga (Do-Fa) and Ga-Zo (Fa-Ti flat). The melodies go up to high Ni (Do) and often touch even Pa (Re). The symbol for the seventh tone is  $\overline{\alpha\gamma}$  or simply  $\alpha\gamma$ .

Here is the melodic formula and the key signature:



## Cadences

In both the stihirarica and irmologica tempos, the hymns written in this enharmonic-agem scale of the seventh tone have imperfect cadences on Di (Sol) and sometimes on Pa (Re); and perfect and final on Ga (Fa).

NOTE I: Sometimes a perfect cadences is also formed on low Ni when the sense of the text requires it.

NOTE II: The great majority of hymns in the seventh tone use this enharmonic-agem scale with the vasis (tonic) on Ga (Fa).

### The Varys and Proto-varys Diatonic Forms

There are two forms of Varys Diatonic. The first is Varys Diatonic proper and the second is a mixture of the first tone (protos) and Varys Diatonic called: Proto-varys.

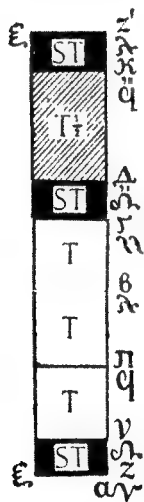
Here is the scale of the Varys Diatonic form:



As we can see the scale used by the Varys Diatonic form is a diatonic scale with its vasis (tonic) on low Zo (Ti) natural. The name varys comes from the fact that this form has as its base note that most grave (the lowest) of all the tones, namely low Zo (Ti). The symbol for this form of the seventh tone is  $\overline{\alpha\gamma} \propto 0$ , or simply  $\frac{z0}{\alpha\gamma}$  and its melodic formula is:



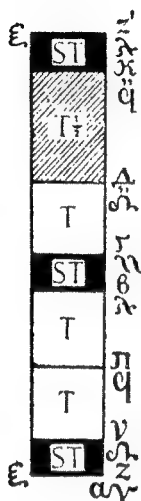
As you can see Ga (Fa) and Ke (La) are permanently sharpened in this scale. Cadences are: imperfect on Ga and Di (Fa and Sol); perfect on Pa and low Zo (Re and low Ti); and a final cadence on low Zo (Ti).



## The Proto-Varys Diatonic Form

The second form of Varys Diatonic is called Proto-Varys because, as stated above, it is a mixture of both the first and varys tones.

Here is the scale of this form:



It makes use of the same symbols as for the Varys Diatonic above. The distinction comes in its use of the cadences borrowed from the Diatonic Tones I and V. We find imperfect cadences on Ga and Di (Fa and Sol)--found also in Tones I and V--as well as on high Zo (Ti ); and perfect cadences on Pa (Re)--as in the first tone--and on low Zo (Ti); and final cadences on low Zo (Ti).

The melodic formula for this form is:



There is a third form of the seventh tone called Varys Enharmonic from high Zo  $\Phi$ , which is not discussed in this work, and is rarely encountered.

EXAMPLE OF A STHIRARICA HYMN IN TONE VII (Enharmonic form)  
 "Lord I have Cried"

Tone VII       $\overline{ar}$  ra  $\overline{T}$

*Andantino*

*p*

O Lord I have - cried un-to Thee-- O lis-ten

O Lord I have - cried un-to Thee-O lis-ten

to - me O lis - ten to me - Lord!

to - me O lis - ten to me - Lord!

O Lord I have cried un - to Thee - O lis- ten

O Lord I have cried un - to Thee- O lis-ten

to - me give an ear to the - voice of my sup-

to - me give an ear to the - voice of my sup-

pli- ca - - - tion when I call up-on -

pli- ca - - - tion when I call up-on -

- Thee O has - - ten - - - to me -

- - - Lord!

- - - Lord!

EXAMPLE OF AN IRMOLOGICA HYMN OF TONE VII

"Having destroyed death by Thy Cross" (Apolytikion of the Resurrection)

Tone VII  $\bar{u} \bar{r} \bar{s} \bar{a} \bar{r}$

Dim Liturgia Psaltică  
de I. CROITORU

Moderato

*mf*

Hav-ing des-troyed death - by Thy Cross Thou has o -

Hav-ing des-troyed death- by Thy Cross Thou has o--

pened Pa-ri - -dise to the - - thief Thou has changed the

pened Pa-ri- -dise to the - - - thief Thou has changed the

lam-ent of the myn-bear-ers to joy and Thou has com-

lam-ent of the myn-bear-ers to joy and Thou has com-

mand-ed them to pro-claim un-to the A-post-les that Thou

mand-ed them to pro-claim un-to the A-post-les that Thou

has a - ris- en O Christ o-ur Lord and God grant-ing the

has a- ris-en O Christ o-ur Lord and God grant-ing the

- world- great- mer - - - cy.

- world- great- mer - - - cy.

EXAMPLE OF A HYMN IN TONE VII PROTO-VARYS  
 "In the Depths of the Sea" (Katavasia of Pentecost)

Tone VII 

by ANTON PANN

*Allegretto*



*mf*  
 In the depths - of the sea He -  
 In the depths- of the- sea He -

cov-ered o - ver both the Phar- oah - - - and his  
 cov-ered o - ver both the Phar-oah - - - and his

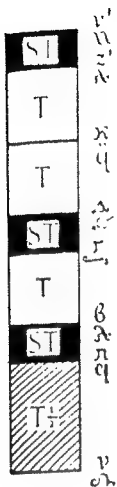
Char - - i - ots He who with His migh-ty  
 char - - i - ots He who with Hismigh-ty

arm is a - ble to crush- war - fare  
 arm is a - - ble to crush- war - fare

Let us sing to Him for He - - has -  
 Let us sing to Him for He - - has

been - glo - ri - fied  
 been - glo - ri - fied.

Other Scales Formed Through the Help of the Phthorai: Zygos (ϛ), Cliton (ϝ) and Spathi (Ϟ)  
The Chromatic Phthora Zygos ϛ and its Scale



In addition to the chromatic phthorai of the second tone (Di  $\text{♭}$  and Re  $\text{\sharp}$ ) and of the sixth tone  $\text{na} \text{\sharp}$ , we encounter another phthora called Zygos, which is located on Di (Sol) and causes Pa and Ga (Re and Fa) to be sharpened; the other intervals remain diatonic.

The chromatic scale Zygos, formed with the assistance of the Zygos phthora, is nothing more than the diatonic scale of Tone VIII (Do Major) with its second and fourth intervals modified upwardly, causing it to become chromatic.

The chromatic scale Zygos is not found used in its totality, but only in fragments, as is shown in the example below taken from the "Katavasier" of A. Pann.

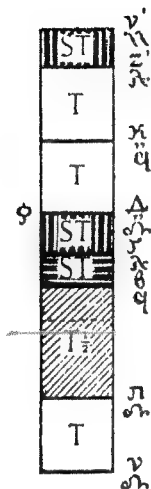




## The Enharmonic Phthora Cliton ♪ and its Scale



In the enharmonic family, in addition to the phthora agem ( ♪ ) which we know from Tones III and VII, we meet another phthora ♪ called Cliton which is placed on Di (Sol) and causes both Ga and Vou (Fa and Mi) to be sharpened; the other intervals remain diatonic.



The enharmonic scale Cliton, formed with the assistance of the phthora Cliton, is nothing more than the diatonic scale of Tone VIII (Do Major) with its third and fourth intervals modified upwardly: Vou and Ga (Mi and Fa) sharpened.

In practice the enharmonic scale Cliton is not sung in its totality but only in fragments, as can be seen in the example below taken from "The Paraclisis Hymn."

Thou art blessed and glo-ri - - fied - the Mo-ther

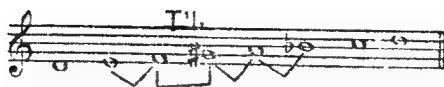
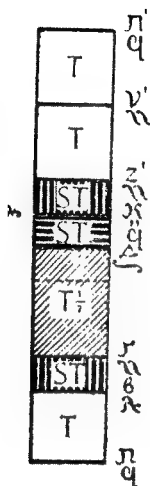
Thou art blessed and glo - ri - fied- the Mo-ther

Fragment

of - our - God,

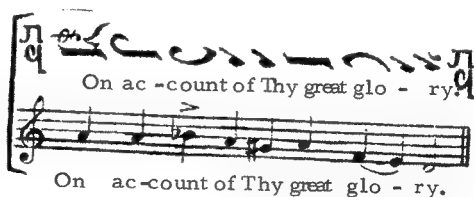
of - our - God,

# The Enharmonic Phthora Spathi and its Scale



Another enharmonic phthora, which we meet in ecclesiastical music, is the phthora called Spathi which is placed on Ke (La) and causes Zo (Ti) to be flatted and Di (Sol) to be sharpened; the other intervals remain diatonic.

The enharmonic scale Spathi, formed with the assistance of the Spathi phthora, is nothing more than the diatonic scale of Tones I and V with a vasis on Pa (Re), which has its fourth interval Di (Sol) sharpened, and its sixth interval Zo (Ti) flatted.



## The Theory of the Law of the Attraction of Sounds

We have seen that in the first and fifth tones the intervals Vou and Zo are, in ascent, diatonic (i.e., natural). However, in descent, Zo (most often) and Vou (less often) are attracted to the steps immediately below, therefore they descend an additional semi-tone.

The tendency for these two steps to draw near to the step immediately above when ascending, and to the step immediately below when descending is produced by an accustical rule called the "Law of the Attraction of Sounds."

In keeping with these rules, each step within a scale fulfills a particular function, being bound and influenced by the vasis (tonic). Because of the way in which psaltic music borrows melodic formulae and cadences from one tone to another, it is natural that the influence of this law of the attraction of sounds would make itself very much felt.

Through this law the key to many of the enigmas involved in executing psaltic music is found. Through it one is able to create the specific atmosphere of this music, and also through it one is able to clearly explain all the questions and confusion involved in the problem of quarter tones. Similarly, through this law one can explain the affinity between some tones as well as the variances caused because of the different tempos.

And because in liniar notation each effect of the law of the attraction of sounds is shown and fixed by the respective accidentals, we have decided to also place, in the psaltic music, the effects of this law by placing the respective accidentals on the effected notes. In this way we hope to eliminate all confusion which often occurs today, causing mistakes in the execution of psaltic music.

So that you might better understand what we have said above, regarding the precise placement of the effects of the law of attraction of sounds, we give you these fragments from the hymn: "Lord, I Have Cried," both in Tone I and Tone V:

Tone I

give an ear to the voice of - - my sup- pli-

give an ear to - the voice of - - my sup - pli -

ca - - - tion

ca - - - tion

Tone Pl. I

give an ear - - - to the - voice of - - -

give an ear - - - to the- voice- of - - -

my sup- pli - ca - - - tion

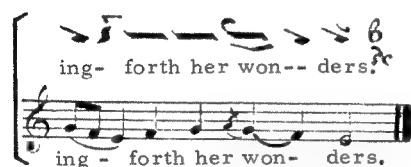
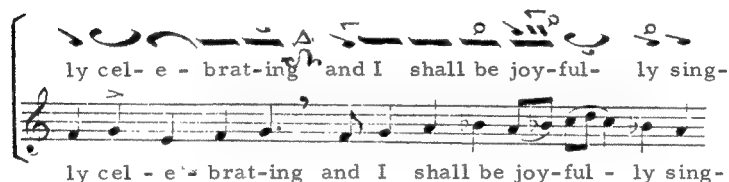
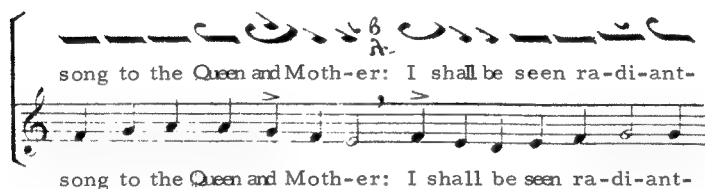
my- sup- pli- ca - - - tion.

We have seen that many times in Tone VIII when descending Zo (Ti)

Tone VIII vi. 7

The Fourth Tone, which in fact has the same scale as the Eighth Tone.

Tone IV  Legetos 



The Third Tone, as we have already shown, has an affinity with Tones I and V. It makes use of the cadences of these tones and just in the last moments of the hymn, turns toward its final cadence in Ga, its feature (Fa Major). It is natural, therefore, that in singing one would apply to this tone the law of attraction in conjunction with the interweaving of the

melody of the other two tones: I and V, although taking into account the change in tonics. This point can be seen clearly in the hymn "Let the Heavens Rejoice" in the Third Tone on page 97

The Seventh Tone enharmonic is very similar to the eighth tone from Ga (as though it were Ni) (Fa like Do). Evidence of this similarity can be seen in how the law of attraction is applied in this tone. For example, we have transposed the same hymn "The Wealthy Have Become Poor" into three tones:

Tone VIII  $\frac{1}{2} \text{ 7}$

The weal-thy have be-come poor and be-come hun-gry

The weal-thy have be-come poor and be-come hun-gry

But those who are search-ing for the - Lord- -

But those who are search-ing for the - Lord- -

will - not be in want - for that which- is - good.

will - not be in want- for that which is - good.

Ga as from Ni:

Tone       N1 F

The weal- thy have be- come poor and be- come hun-

The weal- thy have be- come poor and be- come hun-

gry, but those who are search-ing for the - Lord -

gry, but those who are search-ing for the - Lord-

will - not be in want - for that

- - will - not be in want - for that

which - is - good.

which - is - good.



And if we write the same hymn once more with the martyria of the Seventh Tone enharmonic, and sing it, we realize that they sound exactly the same. This shows us that in reality, the Seventh Tone can be thought of as a diatonic tone:

Tone VII  $\overline{\text{cl.}}$  Ca  $\varphi$   $\overline{\text{f}}$

The weal-thy have be-come poor- and be-come  
The weal-thy have be-come poor- and be-come

hun-gry. But those who are search-ing for the  
hun- gry. But those who are search-ing for the

- Lord - - will - not be in want- for  
- Lord - - will - not be in want- for

that which- is - good  
that which- is - good

In conclusion, if the Seventh Tone is exactly like the Eighth Tone from Ga as from Ni, it means that it is under the influence of the law of the attraction of sounds, as in the Eighth Tone, through the lowering of Zo by a semi-tone: i.e., Zo (Ti) flat.

In this way the Agem  $\text{ᠠᠭᠡᠮ}$ , which theoretically speaking takes an interval of less than a semi-tone, in contrast, works diatonically, its scale being one and the same as that of tone eight diatonic "Ga as from Ni." In order that we might dispell all the controversy around the model structure of this enharmonic-agem scale of the Seventh Tone, we give as an additional example a verse from the third stasis of the "Lamentations."

Tone VII  $\text{ᠠᠭᠡᠮ}$  Ga  $\text{ᠭᠠ}$

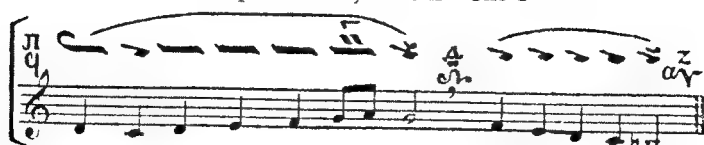
O my sweet-est spring - time, O - my sweet-  
 O my sweet-est spring - time, O - my sweet-  
 est Son - wi-ther hast Thy beau - - ty van-ished?  
 est Son - - wi-ther hast Thy beau - - ty van-ished?

The second form of the scale of the Seventh Tone is the "Proto-varys" which has nothing in common with the first form, the so-called enharmonic.

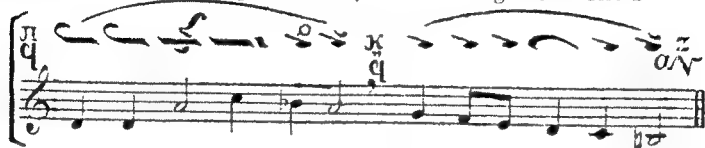
In reality this proto-varys is a melodic formula whose range simply comprises a fifth, descending from Ga to Zo (Fa to Ti natural) its vasis (tonic) being low Di (Sol).

From the following four examples we can see that the note Ga (Fa), which begins the formula for proto-varys, is also common to Tones I and V. Ga, likewise, is a common note and fundamental to Tone Three, which as we know, has an affinity with the two tones mentioned above. And lastly, Ga is also common with and fundamental to Tone Seven.

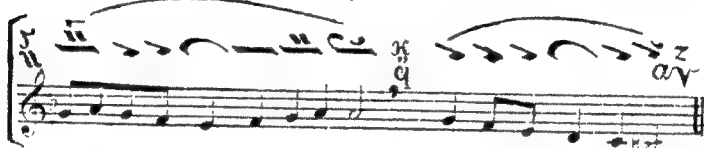
- a) Entrance into proto-varys from Tone I



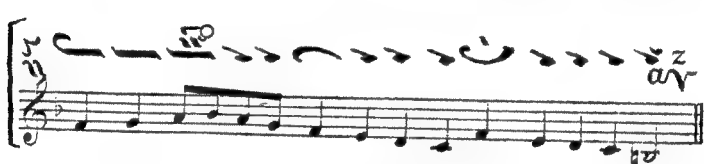
- b) Entrance into proto-varys from Plagal of Tone I



- c) Entrance into protovarys from Tone III



- d) Entrance into protovarys from Tone VII-enharmonic.



From the above examples, we can see that the proto-varys formula is obtained by a melodic mixture of Tones I, V, and III, the tones which, by the law of attraction have Zo diatonic (Ti natural) in ascent, and Zo (Ti) flat in descent. Zo (Ti) flat in descent, in Tones I, V, and III, forms with the note Ga (Fa) a perfect descending fourth: (Zo flat-Ga; Ti flat-Fa). Therefore one is assured of having the note Ga (Fa) well fixed in order to begin the formula of proto-varys.

What especially attracts our attention, however, is, that Zo (Ti) flat naturally and indestructably bound to Ga (Fa)--in the final cadence of the lower octave becomes Zo diatonic (Ti natural).

This shows us clearly that "Zo diatonic" (Ti natural) of the final cadence, is the third of the melody. Its true vasis, that is its fundament, is low Di (Sol), which, from the harmonic point of view, is able to form an interval equally consonant with "Zo diatonic (Ti natural)" and "Zo (Ti) flat."

The following two examples will show us more clearly the instance when "Zo diatonic" (Ti natural) could be considered as the vasis (tonic), as well as other aspects of the proto-varys form.

# FROM THE PROTOVARYS DOXOLOGY

Tone VII  $\overline{\text{ar}}$  zo

*Dupa GHIELASIE BASARABEANU*

Re - ceive our sup-pli-ca-tion O - Thou

Re - ceive our sup-pli-ca-tion O - - Thou

Who sits at the righthand of the Fa-ther and

who sits at the right hand of the Fa-ther and

havemer-cy - - up - on us

have mer-cy - - - up - on us

For Thou on -ly art Ho - ly Thou on -ly art

For Thou on -ly art Ho - ly Thou on -ly art

Lord - Je - sus - Christ to the glo - -

- - ry of - God - the - Fa - - ther A-men.

From these two examples it can be clearly seen that if, in this proto-varys form, the melodic range goes beyond Ga (Fa)--the note which begins the formula for proto-varys in descent--and especially if this melody hovers around Zo diatonic (Ti natural), then Ke and Ga (La and Fa) are altered upward, that is they become sharpened. But if the melody returns, descending toward low Zo (Ti natural), Ga again becomes diatonic (Fa natural).

In other words, this scale which extends from low Zo (Ti natural) to high Zo (Ti natural), in ascent causes Ga and Ke (Fa and La) to be sharpened, and when it descends, Ga becomes diatonic (Fa natural).

Example:

## GENERAL CONSIDERATIONS ABOUT MARTYRIA AND PHTHORAI


From what we have learned up until now, we realize that psaltic musical notation has no other means than the signs called Martyria and Phthorai to demonstrate the melodic construction and the type of scale of a given hymn.

### The Martyria

From their very name we know that the martyria are signs which "confess," that is show or confirm that at a given moment in a hymn we are on a specific note of the scale. Therefore they have the same role as keys and staves in western linear music.

In addition, they also indicate the cadences as well as the type of scale on which we are singing. For this reason they are composed of two parts, one on top of the other, each having its special significance.

Accordingly, the top sign of a martyria is the Greek initial of the name of the note from which we start or to which we have come in the course of the hymn. The bottom sign tells us in which scale the hymn is written (Diatonic, chromatic or enharmonic).

For example: . The letter ν, from the top part tells us that the name of the step with which we begin is Ni, but the bottom sign α tells us that we are in the diatonic scale.

Therefore, there must necessarily be three types of martyria: diatonic martyria, chromatic martyria, and enharmonic martyria.






















But since the enharmonic scale uses as martyria the same symbols as the diatonic scale, we actually have only two types of martyria--diatonic and chromatic.

NOTES:

The martyria are often written at the beginning of a hymn in order to indicate the type of scale and to serve as a point of departure for starting the hymn. Therefore, usually at the beginning of a hymn, only the symbol of the tone is written as we have seen in each hymn, it having the same role as a key signature in western music. After that comes the name of the note which is the vasis of the tone, and at the end the tempo in which the hymn is sung is indicated.

Example     ν! 7

Here are the martyria of the diatonic and chromatic scales:

Diatonic Martyria:		      
Chromatic Martyria	of Tone II:	      
	of Tone IV:	      

The martyria of the enharmonic scale are the same as the diatonic, which are borrowed by the respective enharmonic scales (Agem, Spathi and Cliton).

The Phthorai

In the chapter "The Diatonic Scale and the Diatonic Phthorai" we saw that the name Phthora comes from the Greek; it means to alter or change, in the sense that the intervension of a phthora placed on any note causes an immediate change of scale in which you had been singing up until then, moving to another scale. This operation is called modulation. We will speak of modulation more completely in the following chapter.

The power of a phthora to change in a moment and unexpectedly the course of a hymn creates the beauty and charm of ecclesiastical psaltic music. This means that a single phthora has the power of an entire key signature in western music.

There are 18 phthorai in all and they are divided into three categories: diatonic, chromatic, and enharmonic.

There are eight diatonic phthorai, each step of the scale having its own.

Here again are the diatonic phthorai:  $\rho = \nu\iota$ ;  
 $\phi = \mu\alpha$ ;  $\epsilon = \epsilon\upsilon$ ;  $\phi = \gamma\alpha$ ;  $\alpha = \alpha\iota$ ;  $\delta = \kappa\epsilon$ ;  $\xi = \alpha\omicron$ ;  $\zeta\iota$   $\zeta = \nu$ ;

Here they are written on top of vocal signs



NOTE: The diatonic phthorai can be placed on other steps of the scale.

A phthora placed on a step other than its own causes that note to lose its name, and that note takes the name and tonality of the phthora which has been placed on it.

For example:



Explanation: The sound represented by  $\epsilon$  is the same as the note before it, but because of the diatonic phthora of Ke  $\delta$ , it takes the name Ke and the following notes are named and sung as a diatonic fragment from Ke to low Pa.



Di (Sol)--The last note of the melodic fragment of the sixth Tone (Chromatic) is an enharmonic sound (in the western music understanding) with Ke (La double flatted) as a result of the diatonic phthora of Ke (♭♭). In order to make this clearer, the transcription of the second fragment, the diatonic, could be written in this manner:



However, when a phthora is located on its proper note, that is the note which it represents, then this note retains its name, simply changing the intonation according to the effect produced by the new phthora.



The Chromatic Phthorai: There are 5 chromatic phthorai, namely:

a) Those of the Second Tone: The phthora of Di ♭ which may also be written on Ni, Vou, and Zo, and the phthora of Ke- ♭♭, which may also be written on Pa, Ga, and Ni (look at the chromatic scale of second tone on page 87).

NOTE: Both of the phthorai (Di- ~~ⲁ~~ and Ke- ⲉ ) can also be placed on any other note. In this case that note takes the name and intonation of the phthora placed on it; also the initial of the note to which we will be moving should also be written. (Ex. ~~ⲁ~~ or ⲉ ).

b) Those of the plagal of the second tone: The phthora proper to PA- ~~ⲁ~~ which is placed on low Pa, also on Ga, Ke, and high Ni ; and the phthora of Di- ⲉ which is also placed on low Ni, Vou, Zo and high Pa .

c) The Zygos phthora ⲉ which is place on Di and causes Pa and Ga to be sharpened.

The Enharmonic Phthorai: There are a total of 5 enharmonic phthorai, namely:

- 1) Agem - ⲁ which is written on Zo, Vou, and Ga
- 2) Cliton - ⲉ which is written on Di
- 3) Spathi - ~~ⲁ~~ which is written on Ke
- 4) General Flat - ⲉ which is usually written on Ke and

makes all the Zo's met within a given hymn flat until another change of phthora.

5) A General Sharp - ⲉ, which is written on Ga and makes all Vou's met within a given hymn sharp.

NOTE: These two phthorai (general flat ⲉ and general sharp ⲉ ) are encounter very rarely in ecclesiastical music. The phthora ⲉ (general flat) often takes the place of the phthora ⲁ agem in the enharmonic scale of the Third Tone, producing the desired lowering of Zo by a semi-tone.

### Concerning Modulation

We saw in the preceeding chapter that phthorai produce a change or movement from one scale to another, or from one tone to another. We call that change modulation. Modulation is extremely necessary in singing for two important reasons:

1. For variety in singing, which, if we were to remain for an extended time in the same scale, it would become monotonous.

2. Through modulations we are able to restate more expressively the meaning of the hymn's text.

As in western, linear music, a modulation can be either passing (temporary) or definitive. But usually psaltic music returns, after a modulation, to the original tone.

In psaltic music modulations are accomplished with the help of phthorai, in the same way western music uses accidentals.

### TEMPORARY MODULATIONS

From Di of Tone II to all the scales of the other tones

The image displays three musical examples, numbered 1, 2, and 3, illustrating temporary modulations. Each example consists of a vocal line (top staff) and a corresponding instrumental or basso continuo line (bottom staff).

- Example 1:** The vocal line is divided into two sections. The first section, labeled "Tone II", shows a scale starting on a specific note. The second section, labeled "Tone VIII", shows a modulation to a higher scale. The instrumental line follows the vocal line.
- Example 2:** Similar to Example 1, it shows a modulation from "Tone II" to "Tone VIII". The instrumental line includes a section labeled "(on low Di)" which corresponds to the lower part of the vocal line.
- Example 3:** This example shows a modulation from "Tone II" to "Tone V or I". The instrumental line also includes a section labeled "(on low Di)".

The notation uses various musical symbols, including clefs, notes, rests, and accidentals, to represent the scales and modulations.

④

Tone II      Tone VI

⑤

Tone II      Tone III

⑥

Tone II      Tone VII

enharmonic

⑦

Tone II      Tone VII protovarys

⑧

Tone II

Tone IV

Legetos

⑨

Tone II

Tone IV with base

on low Ke (La)

⑩

Tone II

diatonic

Tone II with base on low Di

The image contains three musical examples, numbered 8, 9, and 10, each consisting of a vocal line and a piano accompaniment line. Example 8 shows a scale starting on a low Di (Sol) and moving up through various intervals, with brackets indicating 'Tone II' and 'Tone IV'. Example 9 shows a similar scale, but with a bracket indicating 'Tone IV with base' and a separate section labeled 'on low Ke (La)'. Example 10 shows a scale starting on a low Di (Sol) and moving up, with brackets indicating 'Tone II', 'diatonic', and 'Tone II with base on low Di'.

NOTE I: From the above examples, we can see that the note Di (Sol) the vasis of the second tone, is a central note in the formation of all the scales (look at the disdiaponate scale which begins on low Di (Sol)).

NOTE II: It has been said that the second tone is also a 'semi-chromatic' tone, because the movement of the melody is made almost exclusively in the second tetracord, leaving the first tetracord large possibilities to bind itself to the other tones through modulation.

KATAVASIA OF THE HOLY CROSS  
 "The Senseless Decree" (Ode 7)

Tone VIII    ٨. Ni T̄

*după A. PANN și N. IONESCU*

**Tone VIII**      **Tone VI**

The senseless de-cree of the pa-gan and wick-ed  
 The senseless de-cree of the pa-gan and wick-ed

**Tone VIII**

ty-rant dis-con-cert-ed the-peop-le  
 ty-rant dis-con-cert-ed the-peop-le

**Fragment with Zygos phthora**

by breath-ing forth-ter-ri-ble threats  
 by breath-ing forth-ter-ri-ble threats

**Tone VI**      **Tone VIII**

and blas-phe-my-hate-ful to God: how-ev-er  
 and blas-phe-my-hate-ful to God how-ev-er

**Tone VIII**

the three child-ren could-not be fright-ened  
 the three child-ren could-not be fright-ened

**Tone VIII**

by neith-er the-fur-y of wild beasts nor  
 by neith-er the-fur-y of wild beasts nor

Tone VI

the - roar - ing of the fi - re But stand - ing

Tone VIII

the - roar - ing of the fi - re But stand - ing

Tone VIII

in the flame fanned by wind - to - geth - er They.

in the flame fanned by wind - to - geth - er They -

Tone VIII

- sang a - loud Blessed art Thou and praised a - bove - all,

- sang a - loud Blessed art Thou and praised a - - bove - all,

Tone VIII

O our God and God - of o - ur Fa - thers -

O our God and God - of o - ur Fa - thers -

## Final General Observations

Keeping in mind the numerous changes which psaltic music semiography has undergone over time, and also the different interpretations given to various vocal and especially consonant signs; and similarly keeping in mind the way in which the text was reproduced and set, accompanied by the psaltic notation in the present publications, we make the following necessary observations:

### 1. On the Petasti

Taking into consideration the variant theories and interpretations of the petasti, but especially taking into consideration the fact that in today's practice a simple pestasti (without a clasma or other psaltic sign) is always executed by ascending one step with a pronounced accent, we have adopted the definition given by most psaltic composers: "The petasti ascends one step, sing it more accentuatedly."

Likewise, in all the transpositions from psaltic to liniar notation published up until the present by competent composers, the petasti is transposed by ascending one step accentuatedly. This is the way it is found in "The Angel Cried" by Macarie, and harmonized by D.G. Kiriach; and in "It is Truly Meet" in Tones V and VI by Stefanache Popescu, (In The Book of Ecclesiastical Hymns, compiled by Nifon N. Ploesteanu); in Hymn of the Divine Liturgy published by I. Popescu-Pasarea; in the transposition of different ecclesiastical hymns and their harmonizations by G. Cucu, I. Chirescu and others; as well as in those published by the Greek musical review Μουσική of Constantinople (1912), etc.



### Observations on Consonants

The excessive use of consonants, as can be seen in many of the psaltic hymns published up until now, is to the detriment of the melodic beauty of our ecclesiastical hymns. For this reason, in the examples in this book they are employed only when necessary and being careful not to destroy the beauty of the hymns.

In this category is included: varia, psifiston, antichenoma: the consonants which through their frequent use often distort the melodic line. In an attempt to maintain the beauty of these hymns, we have used them only where the sense of the text requires them.

The Simple Antichenoma (without an apli) especially is found used frequently and often without any reason. Keeping in mind that in practice its execution, especially in the minor grace notes, is hardly able to be perceived, much less to be heard, being unable to be executed by a group of singers, it has been often used with an apli, but is used alone only when there is a need.

Similarly, the varia has been used most often in the formulae of cadences, when it is followed by a note with a clasma.

Concerning the use of the psifiston, which in transcription is always translated by either a long or short arpeggio, as may be the case. This is used rarely, keeping in mind that its frequent repetition is detrimental to the hymns.

Otherwise, we should remember that the use of psaltic consonants, as with the use of different ornamentations in western linear music, vary in interpretation from age to age and even from composer to composer.

### 3. Observations about the Text

The writing of the text under the psaltic and liniar notes was made in conformity with the grammatical rules observed today by all the publishers of liniar music. Likewise the repetition of vowels under all the notes which prolong them as was the custom in earlier psaltic publications, has been avoided. If a vowel was prolonged and not repeated, then this prolongation was shown by a dash as in western publications.

### 4. Observation about Rythmn

a) In the area of rythmn of psaltic hymns we have seen that in these hymns we encounter notes with a value of 1, 2, 3, and 4 beats. Similarly we encounter 2, 3 and 4 notes to one beat, etc. All these rythmic formulae are sufficient for the execution of ecclesiastical hymns, which is the object of this study. More complicated rythmic formulae formed by the combination of digorga and trigorga with an apli, dipli, or tripi, are subject material for another special study.

b) As a complement to that which was said in the chapter: "Concerning Tempo," we add: Therefore the stihirarica tempo which indicates a slow tempo, has been render in liniar music by the following terms: Andante and Larghetto; in the stihi of Vespers and Matins of the Third and Seventh Tones which have a more lively tempo, we have adopted the term: Andantino.

Appendix

From the first part of this book we have seen that psaltic music has four types of signs, called: vocal, temporal, consonant, and phthoral.

The most important of these, without which we would be unable to sing anything, are the vocal signs. The other signs merely embellish and beautify the melodies which are outlined by the vocal signs.

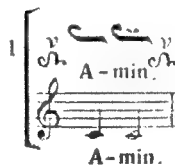
For this reason, in this section on psaltic orthography, we will take each of the ten vocal signs, in order, and we will show the manner in which they can be written and embellished both with other vocal signs and with the other temporal, consonant, and phthoral signs.

We therefore begin with the first vocal sign:

I. ISON: ˘

The ison can be written both by itself and with other vocal signs. It is written alone when the sound which it represents should be sung simply, without any accent.

Ex. 1.

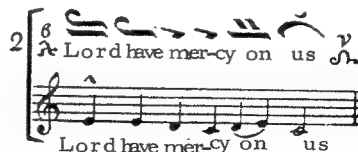


1) With Vocal Signs

The ison is written only with the oligon and the petasti. This is when it is assisted by these two vocal signs, thusly:

a) Assisted by an oligon. Written thusly when the syllable of the word under it is slightly accented, after which another ison follows and then a vocal sign of descent.

Ex. 2.



b) Assisted by a petasti. Written thusly when the syllable under it requires more accentuation, after which a vocal sign of descent follows.



NOTE: If the petasti has a clasma, then two vocal signs of descent must follow:



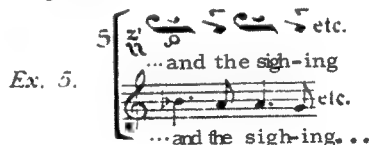
2) The ison can be written with each of the temporal signs except for the argon. The gorgon is written either above or below it; the clasma above it; and the apli with its various compounds, below it.

We should make the following observation with regard to how the ison is written with the apli and its compounds.

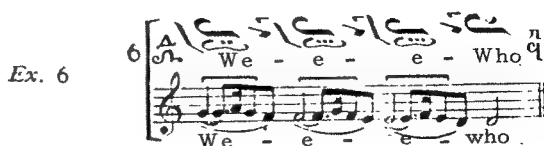
a) The ison takes an apli (•), only when it is written under an antichenoma, the text having a syllable which is being elongated by a vocal sign of descent.



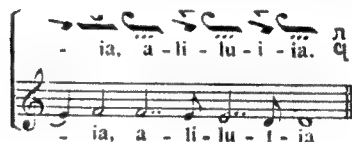
b) If the syllable is not elongated, then the antichenoma with apli is replaced with a clasma.



c) The ison is written with the other compounds of the apli (••, •••, etc.) only if it has below it an eteron preceeded by a varia, and the syllable of the text is elongated further.



d) But if there is a new syllable of the text under the vocal sign of descent which follows the ison, then the compounds of the apli are written without an eteron and varia.



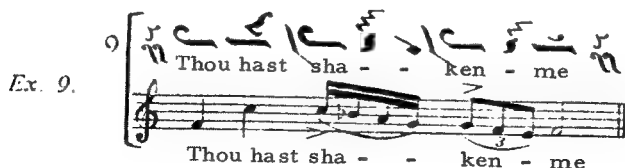
### 3) With Consonants

The ison can be written with each of the consonants thusly:

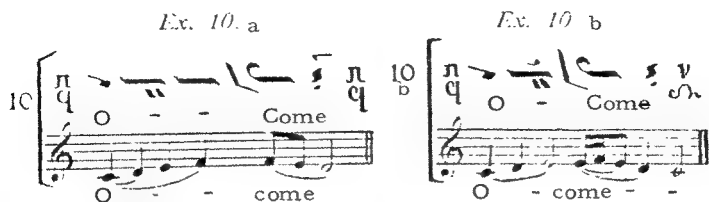
a) With a varia. In addition to its use shown above in 2c, it can also be used with a varia when a vocal sign of descent follows the ison and the text has the same syllable being elongated.



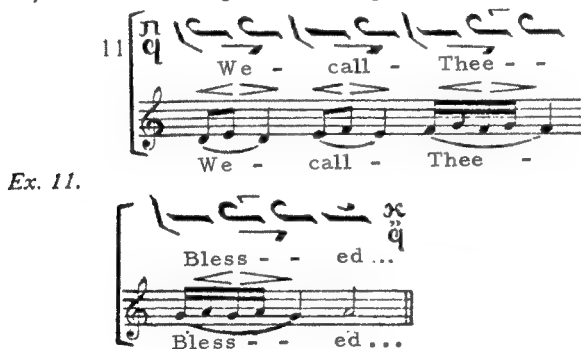
NOTE: When the vocal sign of descent is an hyporoe, a varia is written only if both descending notes of the hyporoe are on the up-beat by means of a digorgon; or if an apostrophos follows the hyporoe and all the notes are on the up-beat by means of a trigorgon.



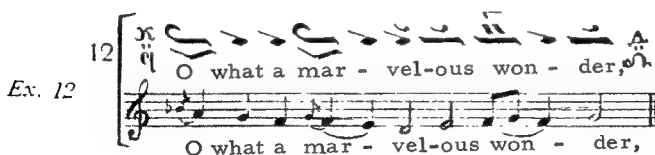
An exception to this is made at the end of a musical phrase, when it is possible for an hyporoe to have only a gorgon. (Ex. 10a). But often it also appears without a gorgon (Ex. 10b).



b) With an Omalon. An ison is written with an omalon when it is preceded by either another ison or an oligon. It can either have a gorgon or not. It also must elongate a syllable which begins either on the preceeding ison or oligon. And this group of notes must also be preceeded by a varia which gives more emphasis to the effect of the omalon.



c) With a Psifiston. When the ison is followed by two or more descending notes and the idea of the text requires the ison to be sung with greater emphasis, then the ison is written with a psifiston.



But if the ison has a clasma, then two of more descending notes must follow, and at least the first of these descending notes must have a clasma.

Ex 13

13

... Thou who work-est won - - - ders

Thou who work-est won - - - ders

d) With an eteron. In addition to the uses of the ison with the eteron in conjunction with temporal signs (dipli, tripli, etc.) shown above (I,2,c), the ison also makes use of the eteron in the following instance:

When an ison or an oligon with a syllable or an elongation of a syllable is followed by another ison which elongates the preceeding syllable, and the idea of the text requires a slight modulation upward between the two notes of the same step, then these notes are bound together by an eteron.

Ex 14

14

you - have --ris - en...

YOU HAVE- RIS - EN

or

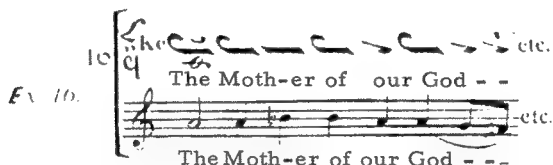
Ex 15

15

A - - li - - lu - - ia.

A - - li - - lu - - ia.

e) With phthoral signs. The ison can be written with any of the phthorai, according to the wish of the composer. Phthorai can be written both above and below the ison, in the most convenient place, keeping in mind the location of the other signs: temporal or consonant which have their given place.



Ex. 17.



It should be noted that the accidental sharp (♯) and flats (♭) continue to be written above and below the ison, respectively.



## II. The Oligon —

The oligon uses the vocal, temporal, consonant and phthoral signs in the same way as the ison, of course keeping its distinctive characteristic.

In general its function is to ascend one step in a simple fashion. It can be written either alone or with other psaltic signs.

It is written alone when the melody ascends one step at a time and a new syllable is under each note.

Ex. 18.

18. The notation shows the Oligon sign (a series of connected curves) used to ascend one step at a time. The sign is written above the text "Thou who art the Au-thor..." and is accompanied by a musical staff with notes. The sign is labeled "18." and "etc.".

In hymns with slower tempo (heruvika, axions, etc.) the oligon can also be used to elongate a syllable:

Ex. 19.

19. The notation shows the Oligon sign (a series of connected curves) used to elongate a syllable. The sign is written above the text "...in Thy re-sur-rec - - - tion..." and is accompanied by a musical staff with notes. The sign is labeled "19." and "etc.".

# 1) With Vocal Signs

Among the vocal signs, the oligon uses the kentimata most frequently and it can be written either above or below the oligon.

a) The kentimata is written under the oligon when the syllable of the text ascends in pairs of notes.

Ex. 20.

Ne - ew      Ne - ew      Ne - ew

When a two syllable word ascends an odd number of notes step by step, then only the first syllable is used to ascend with.

## Ex. 21

O - o - Lord      Ho - o - o - ly

O - o - Lord      Ho - o - o - ly

Hea - ea - ea - ea - ven

Hea - ea - ea - ea - ven

b) Oligon followed by kentimata. Kentimata are written alone after an oligon, when after having ascended step by step there follows descending notes of similar duration. The final kentimata, however, is written above the oligon with a psifiston below.

Ex. 22.

We - - - - - who

We - - - - - who

c) Kentimata above an oligon. Kentimata can be written above an oligon either with or without a gorgon, when the syllable below the oligon requires an ascending note; after which either an ison or descending note follows.

Ex. 23

for Thou a - lone art - Ho - ly

for Thou a - lone art Ho - ly

Ex. 24

Thou a - lone art - the - Lord -

Thou a - lone art - the - Lord - ...

One can also place two or three oligons with kentimatas one after the other, if an ison follows afterward. *Exemplu 25, 26*

Ex 25

glo-ry to - - - Thee -




glo-ry to - - - Thee -

Ex 26

glo-ry to Thee - ee etc.




glo-ry- to Thee - ee - ee - ee --

#### General Observation

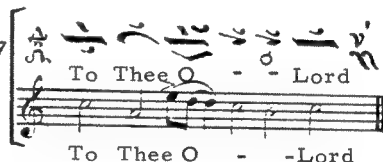
The oligon, in addition to combination with the vocal signs , , , can also be placed below an ison and all the vocal signs of descent, in which case they are all sung a little more accentuatedly. (See page 24.)

## 2. Oligon with Temporal Signs

The oligon can be written with all the temporal signs according to the following rules:

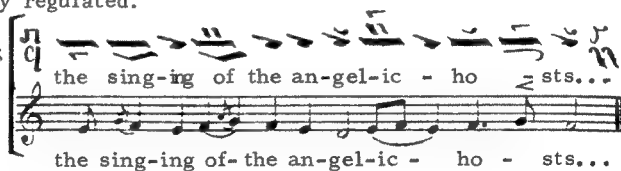
a) With a clasma. Usually the clasma is written above the oligon in this way: . However, if the oligon has a kentima or an ipsile above it, then the clasma is written below the oligon in this way:   Only when the oligon has a psifiston below it, is the clasma written next to the kentima.

Ex 27



b) With the gorgon and its composites. The oligon can always be written with a gorgon and its composites, except when the oligon has a psifiston or an omalon, which do not go with a gorgon. In general, the gorgon is written above the oligon, but is written below when the oligon begins a musical phrase. However, we must always keep in mind its most suitable positioning when confronting consonants or phthorai whose position is firmly regulated.

Ex. 28



c) With the apli and its compounds. The oligon is written with these according to the same rules as for the ison (I, 2, a and c).

d) The argon and diargon are written only above the oligon, which has a kentimata below and does not take any other consonants except an omalon or a psifiston.

*Exemplu: 29*

29



### 3. Oligon with consonants

The oligon, like the ison, makes use of all the consonants, in this way:

a) The oligon preceded by a varia is written when a descending sign with a gorgon follows it extending the same syllable.

Ex. 30

To - - Thee O - - - Lord  
To - - - Thee O - Lord

b) The oligon with a varia and eteron, will be examine later in this chapter at: 3,G.

c) Oligon with omalon. When the sense of the text requires a greater accentuation, the oligon takes a clasma or an argon and is written with an omalon, and is followed by an apostrophos also with a clasma.

Ex. 31

Ble-ess'd Ble- - ss'd Bless'd- is the Lord  
Ble-ess'd Ble- - ss'd Bless'd- is the Lord

NOTE 1: However, often the additional beat of the apostrophos

with clasma can be replaced by a kentimata which follows immediately after the apostrophos; the effect of the omalon continues to refer to the oligon.

Ex. 32

Bless'd Bless'd - Bless'd is the - Lord  
Bless'd Bless'd - - Bless'd - is the - Lord

NOTE 2: An oligon with a clasma can take an omalon, in which case a simple apostrophos without any temporal sign follows.

Ex. 33

O Thou lov- er of all man-kind  
O Thou lov- er of- all man-kind

NOTE 3: But if the melodic sense of the text does not require an oligon with clasma modulated by an omalon, then do not place an omalon underneath the oligon, although the apostrophos with a clasma follows.

Ex. 34

We bless Thee We - - - give Thee thanks

d) An oligon with a psifiston, is written:

1) When a vocal sign of descent of the same duration follows.

Ex. 35

glo - ry to Thee O - Lord!

NOTE: But if the descending sign which follows has a lesser duration,

then the oligon with psifiston is replaced by a petasti with clasma in

this way:

Ex. 36

O my Lord and - God my Lord and my - God.

2) When an oligon is followed by a continuous elaphron, then the

oligon takes a psifiston.

Ex. 37

And Thou - who - art with-out - - - guilt

3) When, after an oligon with a kentimata above it, two apostrophos

with the same syllable follow, in the place of a varia, an oligon is

written, with a psifiston.

Ex. 38

O Lord - glo - ry - to - - Thee -

4) When two or more descending notes follow an oligon, and the first of these has the same duration as the oligon, then the oligon takes a psifiston.

Ex. 39

When I call up - on - - Thee

e) Oligon with an antichenoma. An oligon can take an antichenoma, when we desire that the step be sung with a quick upward modulation, but without a new syllable which would require a kentimata. In addition, one or more descending steps must then follow (apostrophos or elaphron) similarly without a new syllable.

*Exemplele 40 și 41.*

With an apostrophos

40

We - - - - - who.. etc.

With an elaphron

41

We - - - - - who... etc.

NOTE 1: If after an oligon with an antichenoma which is followed by an apostrophos, there is an oligon followed by an elaphron, then the antichenoma is placed only on the oligon which is followed by the apostrophos.

Ex. 42.

42

We - - - - - who..

NOTE 2: If under the elaphron there is a new syllable, the oligon cannot take an antichenoma, but is written simply, like this:

Ex. 43.

43

We glo-ri-fy the Moth-er... etc.

We glo-ri-fy the Moth-er... etc.

f) An oligon which has an antichenoma with apli. As with the ison, the oligon is able to use the antichenoma with apli, if the descending note which follows it has the same syllable.

44

Bless'd Bless'd Bless'd is - the - Lord - etc.

Bless'd Bless'd Bless'd is - the - Lord - etc.

NOTE: When the descending note which follows has a new syllable, the oligon is written with a clasma, as described with the ison (I,2,b).

Ex. 45

45

...and the sigh-ing... etc.

...and the sigh-ing... etc.

g) Oligon with eteron. An oligon preceeded by a varia takes an eteron:

1) When it is followed by a descending note with a gorgon, bound to another oligon by the elongation of a syllable.

Ex. 46.

46

A - - - min. etc.

A - - - min. etc.



2) This is also the case when, after the descending note with gorgon, another oligon with a kentimata follows having a gorgon on top, and this is followed by a descending note or an ison.

Ex. 47.

To - - Thee O - - Lord

3) The oligon also takes an eteron, followed by a descending note with the same syllable, when its duration is prolonged by two, three, or more beats by means of a dipli, tripli, etc.

Ex. 48

Now - - - let all - - cares

h) With phthorai the oligon follows the same rules as the ison (I,3,e).

### III. PETASTI

In addition to what was said in the first part of the book relative to the petasti both alone and with clasma, we would like to explain the following orthographic rules pertaining to the petasti.

The petasti is written alone or with other vocal signs, temporal signs, consonants and phthorai signs.

When it is written alone it ascends one step like an oligon, however, in a slightly more accented fashion. This is why it is always written over the accented syllable of a word in the text. After it one or two descending signs follow. The petasti is used then when we have need of an accentuated step upward during the course of the melody, and after which follows a descending note with or without a clasma.

NOTE: After the petasti one cannot place: an ison, nor any of the vocal signs of accent; neither can one place two or more petasti one after the other, rather a vocal sign of descent always follows.

Ex. 49.

49

O Thou who art the ful-fill-ment

### 1. With Vocal Signs

All the vocal signs (both combination and assisted) except for the kentimata, can be written with the petasti; they receive the petasti's characteristic accentuation.

Ex. 50.

50

O great pro-tec- tor of... etc.

NOTE 1: When the melody ascends step by step, and the final ascending note has a clasma, and two descending vocal signs follow, then the final ascending note must be a petasti, like this:

Ex. 51.

51

...give an ear to - - the - - voice...

NOTE 2: If after the final ascending note there immediately follows an apostrophos and an hyporoe, then the final ascending sign must again be a petasti, like this:

### Exemplul 52

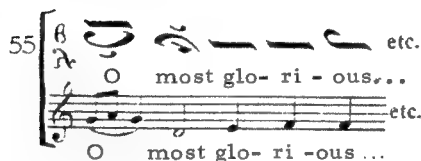
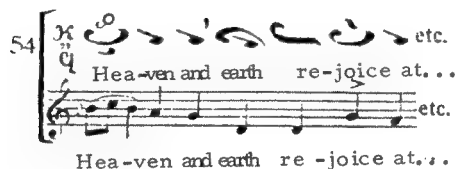
52

Now - - - - - let...

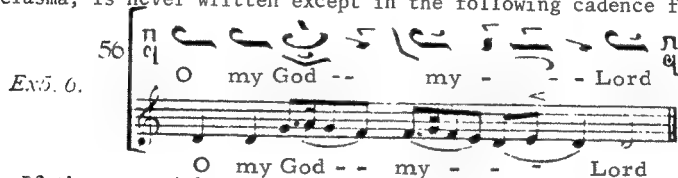
## 2. With Temporal Signs

From among the temporal signs, the petasti takes a clasma and an apli with antichenoma. But it never takes a gorgon and its compounds, nor the argon and the diargon, nor the dipli, tripli, etc.

a) When a petasti has a clasma then two or more descending notes or a descending note with a clasma must follow.



NOTE: A petasti with clasma, followed by a single descending note without clasma, is never written except in the following cadence formula:



Ex. 5. 6.

b) If the petasti has an apli with antichenoma, it must be

followed by a descending note with a gorgon.

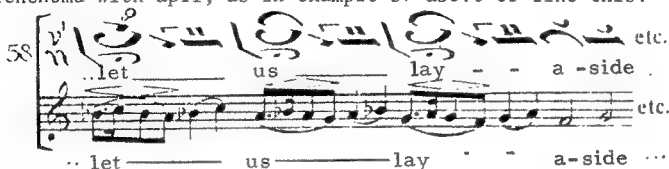
*Exemplul 57*



### 3. With Consonants

The petasti takes only the varia and the psifiston from among the consonants.

a) A varia is placed before a petasti only when the petasti has an antichenoma with apli, as in example 57 above or like this:



b) The psifiston is written below a petasti only in the cadence formula shown in example 56 above.

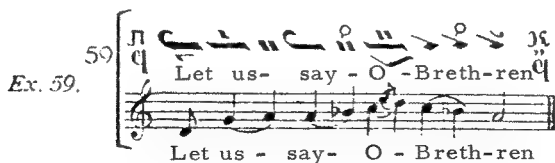
NOTE: The antichenoma is written below the petasti only in conjunction with the apli, as we saw in Section 2,b, Ex. 57 above.

### 4. With Phthorai

The petasti takes all the phthoral signs, sharps, and flats following the same rules as the oligon.

## IV. THE KENTIMATA "

The kentimata can be written either alone or with other vocal signs, temporal signs and consonants. It can never be used to start a syllable, but is always used to elongate a syllable (that is after another vocal sign which can take a new syllable). It is never written alone at the beginning or the end of a musical phrase, but is placed after other vocal signs to which it is bound.

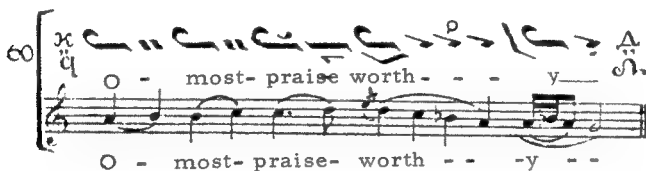


# 1. With Vocal Signs

The kentimata can be written in conjunction with all vocal signs except the petasti or the kentima. However, it is usually joined to the ison or the oligon.

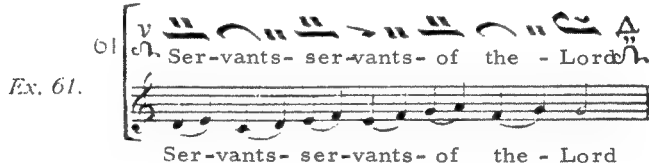
a) With the ison. The kentimata is never written above nor below the ison, but only along side it. After the kentimata neither a descending nor ascending sign can follow, but only an ison.

*Exemplul 60*



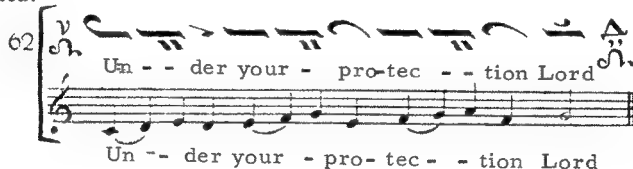
b) With the oligon. The kentimata is written with the oligon in three ways: above, below and after the oligon.

1. It is written above the oligon when a vocal sign of descent follows.

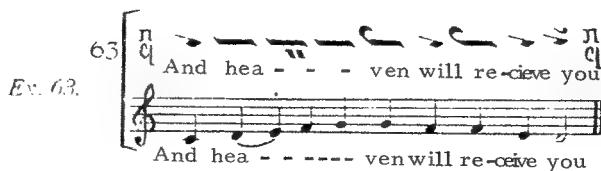


2. It is written below the oligon when the syllable which began on the preceeding note continues, finishing its ascent on the oligon above the kentimata.

*Exemplul 62*



Or if it continues to another note.



3. After the oligon. The kentimata is written after the oligon when the syllable which began under that oligon is elongated by the kentimata and the melody continues to climb with another syllable.

Ex. 64.

NOTE 1: However, if after the last kentimata, an ison above a petasti follows in place of a vocal sign of ascent, then the kentimata is not written after the oligon but above it.

Ex. 65.

NOTE 2: But when the text has only two syllables (ex. mankind) then the first kentimata is written under the oligon, and the final one is changed into an oligon.

Ex. 66.

## 2. With Temporal Signs

The kentimata takes only the gorgon with its compounds, and the argon and diargon from among the temporal signs, like this:

a) The kentimata can take the gorgon above or below it, according to where it is written, that is: it takes the gorgon below when it is written after an oligon, and take it above when the kentimata is written above or below the oligon.

Ex. 67.

b) The kentimata with an argon is always written like this:  
 the argon above the oligon with the kentimata below). The argon has  
 the function of a gorgon and clasma; that is, it takes the kentimata  
 on the upbeat, and one beat is added to the oligon.

Ex. 68.

### 3. With Consonants

The kentimata makes use of the varia, omalon, and psifiston from among  
 the consonants.

a) The varia is used by the kentimata only when it is on the  
 upbeat by means of a digorgon, trigorgon, etc.

Ex. 69.

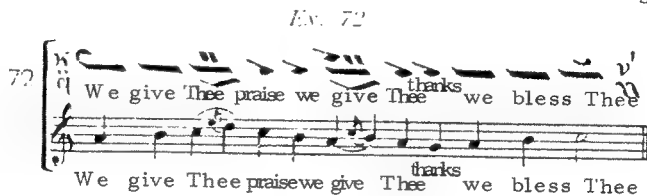
b) Omalon. The kentimata takes an omalon when it is placed after  
 an ison and is on the upbeat by means of a digorgon.

Ex 70.

NOTE: When a descending note immediately follows a kentimata, then  
 both the ison which is before this kentimata, and the kentimata are written  
 above an oligon, like this:

Ex. 71.

c) Psifiston. The kentimata takes a psifiston only when it is written above an oligon, elongating an accented syllable of the text. But a descending sign must follow it, according to the rule of oligon with psifiston, that is it must be of the same duration and descending step by step.





#### 4. With Phthorai

The kentimata can take phthorai or any of the other signs of alteration, but this usage is rarely encountered.

### V. THE KENTIMA AND IPSILI


The usage of these two vocal signs is not regulated by special rules, rather they are bound by those regulating the oligon and petasti with which they are always written.

It should be noted, however, that to eliminate any confusion, a kentimata should not be placed after a kentima , rather it should be written above an oligon, like this: .

### VI. THE APOSTROPHOS

The apostrophos is written alone, if the descending note does not need to be accented. When it should be accented, however, it is written above other vocal signs, which are subject to the apostrophos. But in return they give it the necessary accentuation. Also, if one desires a special kind of expression on a certain note, then the vocal sign underneath the

<sup>1</sup>In Macarie's Theory Book (Chapter 7) there is also this arrangement

, but as he himself notes, this is very unusual and rarely encountered.



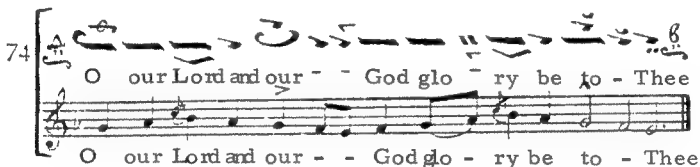
apostrophos can take a consonant, according to the expression desired, or a phthora if the sense of the text requires a modulation.

The apostrophos can be written in these ways:

- 1) Alone, its most usual use: *Ex. 73.*



- 2) Above a vocal sign, excepting an ison, kentimata, or hyporoe. *Ex. 74.*



- 3) With all of the temporal signs except for the argon

(see the preceeding example).

#### 4. Apostrophos with the Consonants

- a) An apostrophos alone can only take a varia or an antichenoma with apli.



NOTE 1: Each pair of apostrophhi, in the above example, is preceeded by a varia. This is the orthographic rule, when a syllable is begun by the first of the two apostrophhi which form the pair. However, if the syllable of the text begins on another note, then the first pair of apostrophhi no longer takes a varia.



NOTE 2: But if the apostrophs are not in pairs, and if the last one has a new syllable, then none of them takes a varia.

Ex 77.

... pray- for us- un - ceas-ing- ly -

pray - for us- un - ceas-ing - ly - -

b) With the antichenoma and eteron. The apostrophos can only take the antichenoma with an apli, after which a descending note with a gorgon follows.

Ex. 78.

thrice Ho - - - ly

thrice Ho - - - ly

NOTE 1: When an apostrophos needs to be held longer, then in place of an antichenoma, one places an eteron with a dipli, tripli, etc., as we saw with the ison (I,2,c) and with the oligon (II,3,g).

Ex. 79.

thrice - Ho - - - ly ...

thrice Ho - - - ly ..

NOTE 2: The apostrophos can take an eteron without a dipli, tripli, etc., if another apostrophos with the same syllable follows, after which either an ison or oligon follows.

Ex. 80.

To Thee- O Lord

To - Thee- O Lord

c) The apostrophos can be written with the omalon and the difiston like this:

*Exemplul 81 și 82.*

Example with omalon

81

Thrice Ho - o - - - ly

Thriceho -- o - - - o - - - ly

Example with a psifiston

82

Glo - ry - be to - Thee O - - Lord

Glo - ry - - be to - - Thee O - - - Lord

5. With Phthorai

As we said above, the apostrophos can use phthorai when the text requires a change or modulation in the melody. In this case the apostrophos can take accidental sharps and flats, as well as any of the diatonic, chromatic, or enharmonic phthorai.

Ex. 83

...and of the - hu - man - race...

...and of - the - hu - man - - race

Ex. 84

...lis - ten - to me ... O - - - Lord

...lis - ten to me ... O - - - - Lord

VII. THE HYPOROE

The hyporoe is not written at the beginning of a musical phrase, nor is it written alone, but always in conjunction with other vocal signs. This is because it is used only to elongate a syllable.

Ex. 85

day of - res - ur - rec - tion

day - of - res - ur - rec - tion

1) With vocal signs. It is written along side of all the vocal signs, except for the kentimata, precisely when there is a need for two progressive descending notes that elongate the syllable of the preceding note.



a) The hyporoe can be written above an oligon when a kentimata follows it, and when two or more descending notes follow the kentimata.



b) It can also be written above a petasti with clasma when the second note of the hyporoe requires an accentuation. Another hyporoe must follow.



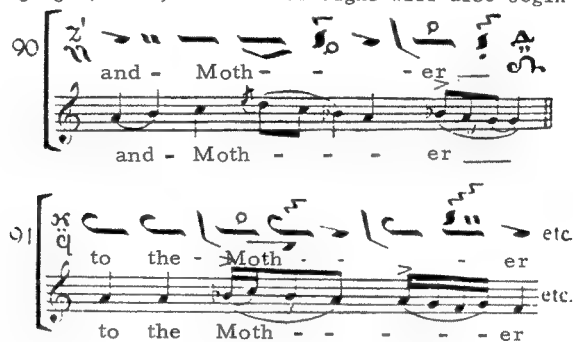
It should be noted that the second beat of the hyporoe can not be represented by an apli. Rather it takes a petasti with clasma to accomplish this task.

2) With temporal signs. From among the temporal signs, the hyporoe uses only the apli and gorgon with their compounds:

a) The apli and its compounds. The hyporoe can take neither an argon nor clasma. When the second descending note needs to be extended by two or more beats, then an apli, dipli, etc. is placed below it.

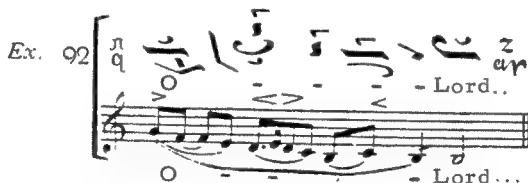


b) The gorgon and its compounds are written above the hyporoe like this: the gorgon has its effect on the first descending note and the preceeding note; but if both descending notes should be taken in the upbeat then it takes a digorgon; and likewise with the trigorgon, etc. With the digorgon, trigorgon, etc., other vocal signs will also begin to be affected by them.



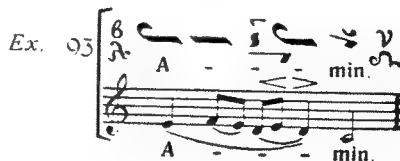
3. With consonants. The hyporoe is never written with a psifiston, and it rarely appears with the other consonants.

a) It can be written with a varia, when it is assisted by a petasti.

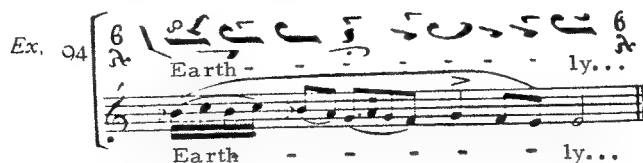


NOTE: The final descending note of the hyporoe receives the effect from both the petasti with clasma and from the varia.

b) It is written with an omalon when the final descending note of the hyporoe and the ison which must follow it, should be sung with its characteristic modulation.



c) The antichenoma with apli can be placed on the second descending note to give it its characteristics leaping quality, like this:



d) With an eteron. The hyporoe can be written with an eteron when: the second descending note is followed by an ison, they are both on the same syllable, and they need to be sung with a slight modulation.



NOTE: When the second note of the hyporoe needs to be held longer, and a descending note with gorgon follows it, then the eteron is written with a dipli, tripli, etc.

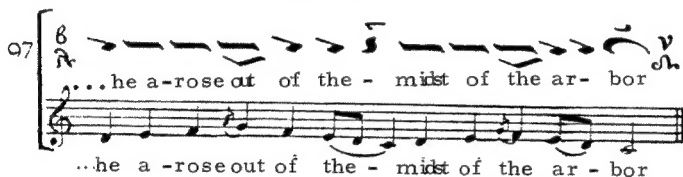


4) Phthorai and other accidentals can be placed above hyporoe affecting its first descending note, or below, affecting its second descending note. However, the most usual usage is the later.

# VIII. THE ELAPHRON

The elaphron can be placed at the beginning, middle or end of a musical phrase. As we have previously seen, the elaphron, when written alone, descends two steps transgressively. But if an apostrophos is written immediately after it (continuous elaphron), then the apostrophos is sung on the upbeat, as though it had a gorgon, and the elaphron on the down beat, however descending only one step. The effect is similar to the hyporoe with gorgon. The difference between them, however, is in the manner of singing the text: the hyporoe has the same syllable for both descending notes, while the continuous elaphron takes a different syllable on each of the two notes.

## *Exemplul 97*

97 

Here is one example for each consonant's use with the elaphron:

- 1) Elaphron with varia:

103

*Moderato*

A - rise O Lord give as- sis-tance to - us...

- 2) Elaphron with varia and omalon:

104

*Adagio*

Let us lay - a - side...

- 3) Elaphron with antichenoma and apli:

105

*Adagio*

All earth- ly - care...

- 4) Elaphron with eteron (combined with dipli and tripli and preceded by varia):

106

A - li - lu - i - ia.

- 5) Elaphron assisted by oligon with psifiston:

107

... for Thy - great mer - cy



#### 4. The Elaphron with Phthorai and Accidentals

The elaphron can take any phthorai or accidentals both above (as in Ex. 107 above) and below it, as with the apostrophos (VI. 5).

#### *Exemplul 108*

108

be-cause of this you shall preach the Good- news

be-cause of this you shall preach the Good - news

#### IX. HAMILI

The final vocal sign in psaltic notation is the hamili. It can be written alone or assisted by other vocal signs as we have already seen.

The hamili is never written at the beginning of a hymn. It is also the most infrequently used of all the vocal signs, used only when the sense of text calls for a drop in the melody.

109

to Him who cre - a - ted Hea - - - -

to Him who cre - a - ted Hea - - - -

ven and the earth - - - -

ven and the earth - - - -

In general, the hamili uses the same orthographic rules as the elaphron, except, of course, for the continuous elaphron (~~~~), which does not pertain to the hamili.

Here is an example of a hamili combined with an apostrophos, clasma,  
and a sharp:

*Exemplut 110*

110

and on the third day He rose a - gain as

it's writ-ten

it's writ-ten